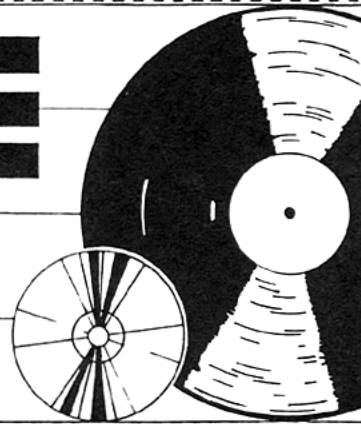


FILM SCORE MONTHLY



#61, September 1995

\$2.95

ELLIOT FOREVER

MR. GOLDENTHAL ON
BATMAN, COBB, VIETNAM,
VAMPIRES, AND MORE

MICHAEL KAMEN

THE WILL SHIVERS INTERVIEW

CHRIS LENNERTZ

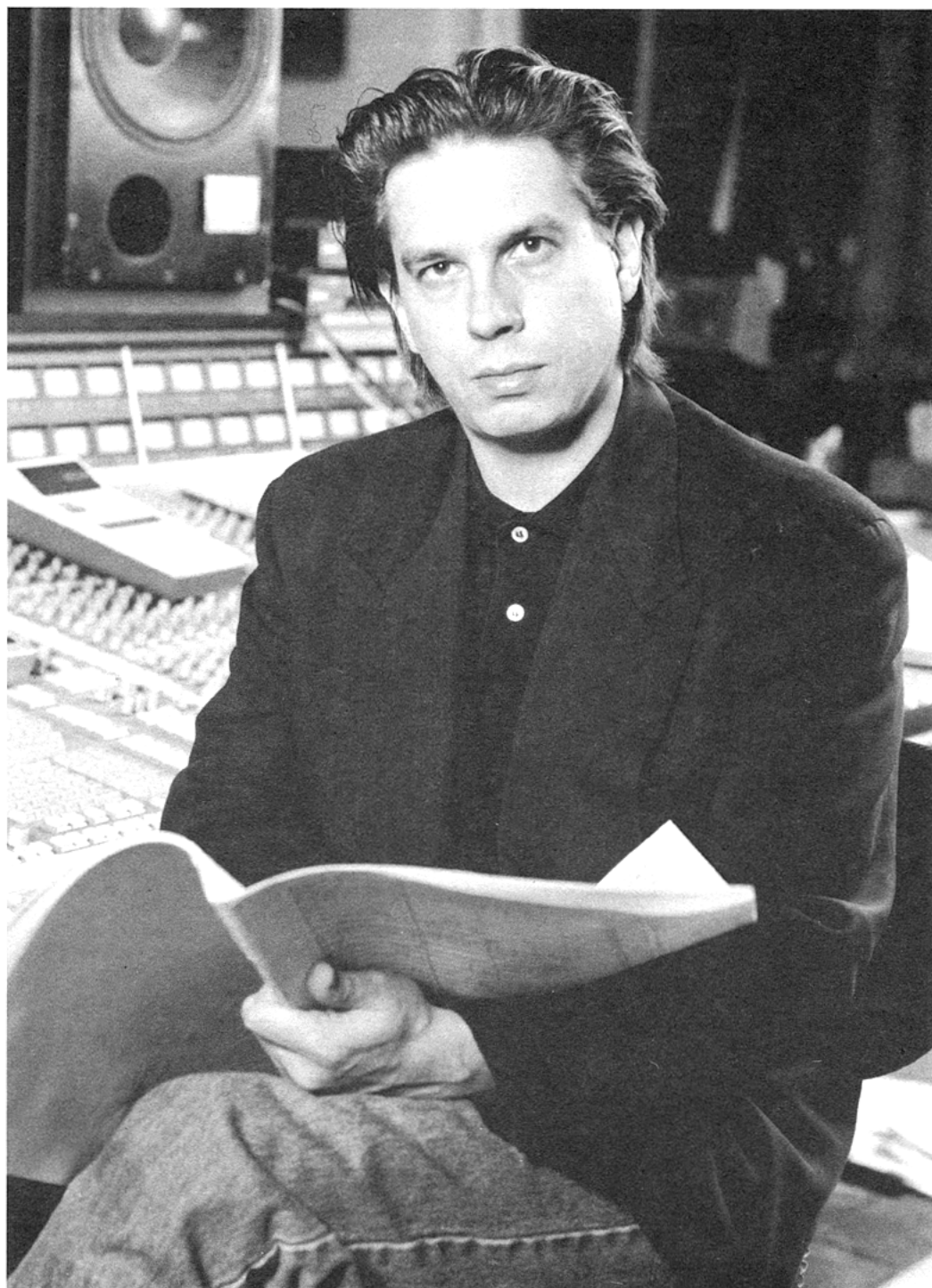
UP-AND-COMING COMPOSER

STAR TREK: THE MOTION PICTURE

THE SCORE YOU NEVER HEARD

- Classical Music for Film Fans
- Remembrance for Miklós Rózsa

- News on Upcoming Releases
- Film Music Concerts
- Letters from Readers
- Reviews of New CDs
- Next Month: Danny Returns...



FILM SCORE MONTHLY

Issue #61, September 1995

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This Month's Ludicrous James Horner Quotation: "I even had no idea who Jerry Goldsmith or John Williams were before I did *The Hand*." -from 1991 Daniel Schweiger interview, printed in *Soundtrack!* (December 1991) and *Venice* magazines. (Horner dated Jerry Goldsmith's daughter in the 1970s.)

Composers Who Get Work Because They Possess Real or Affected British Accents: James Horner, Hans Zimmer, Elmer Bernstein

The Soundtrack Handbook: Is a free six page listing of mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write.

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See any good movies lately? The success of *Pulp Fiction* last year seems to have inspired a spate of artsy, noirish and/or gangster pictures—pretty '70s—which actually have downer endings. I groaned for an hour and a half at *Seven*, expecting the requisite climactic showdown between good guy and bad guy, and probably a woman, at a high place where the bad guy falls off, the end. To my delight, the ending was gloriously nihilistic and original—aided by a tense and oppressive Howard Shore cue. Shore's entire score, in fact, was a perfect wash of unease, with interesting orchestral colors and a mood-enhancing presence even in the overwhelming, fragmented audiovisual world of the filmmakers. Also excellent and recalling movies of decades gone by is *The Usual Suspects*, which plays with the whole concept of what a movie is and what a story is—can we believe what we are seeing?—in an intriguing crime thriller. Yes, that's the same John Ottman who both edited and scored the picture, doing an exemplary job in each department, and we'll have an interview with him next issue—he's a big movie music fan and was thrilled to write something in the style of composers and scores we appreciate. Finally, *Dead Presidents*, while episodic and not at all the caper movie the advertising makes it out to be, is nevertheless well-made and poignant. Most of its soundtrack is filled with classic '70s funk by the likes of Isaac Hayes and Curtis Mayfield—who scored "real" blaxploitation films at the time in which this picture takes place—but Danny Elfman's percussive score features prominently in the terrific main title sequence, Vietnam scenes, and climactic bank robbery, an intriguing blend of "live" and sampled music. Also coming up next issue is a big feature on Elfman, who has insightful and refreshing things to say about the current state of movie music. Oh, and guess what? He actually writes his own music—all of it—and we'll have some of his original sketches to prove it.

So stay tuned for a fun new issue in, uh, a month or so, and see some good movies while they last. There's sure to be junk with bad music coming up—the best thing about seeing *Dead Presidents* was how the *Sudden Death* trailer got booed off the screen—but for once people are going to see things they haven't seen before. Somewhere in-between is the next Bond movie—an old favorite supposedly revamped—and I for one can't wait for *Goldeneye* and Eric Serra's score.

Blank Pages: If your copy of *Film Score Monthly* ever has repeated or blank pages (literally blank, not just especially vacant or redundant in content), please do write in for a free replacement copy. Several bum copies of #59/60 went out accidentally, missing some of the letters column. I apologize for the inconvenience.

Events: The Society for the Preservation of Film Music's Fourth Annual West Coast Conference went down Sept. 13-17, a lot of fun on all accounts. No new CD was given out, relax. For more information on the Society, write PO Box 93536, Hollywood CA 90093-0536. • A couple of conferences are going down in October in Europe: The 22nd Flanders International Film Festival - Ghent takes place Oct. 10 to 21, a general film festival presumably with some film music-related events, write to Kortrijksesteenweg 1104, 9051 Sint-Denijs-Westrem, Ghent, Belgium. Also, the Fundacio Municipal de Cine was planning another Valencia film festival in October. When? I don't know, nobody tells me these things. Write them at Plaza del Arzobisoo. 2 Acc. B, 46003 Valencia, Spain. • Sarah Clemens will present a paper on "Milestone Soundtracks for Movies of the Fantastic" (*Kong*, *Planet of the Apes*, *Star Trek*, *Star Wars*, etc.) at the 17th International Convention on the Fantastic, March

20-24, Ft. Lauderdale, Florida. • Alan Silvestri received an Honorary Doctorate from Berklee College of Music, Boston, presented 9/8/95 during student convocation. Berklee is one of the few schools to have a large film scoring department; I visited them in mid-September, sat in on a class, and even spoke to the film scoring club, run by Brian Satterwhite. It was cool.

Print Watch: *Daily Variety* ran a special film music issue on September 8, 1995, featuring an extended tribute to Jerry Goldsmith. • Randy Newman was in the 10/10/95 *Entertainment Weekly*, discussing his new musical, *Faust*. Everybody loves *Entertainment Weekly* for the way in which their headlines are always clever pop culture puns. *EW* will run their annual feature on AIDS victims on Dec. 10; the late orchestrator/author Christopher Palmer will be among the remembered. • *The Soundtrack Collector* is a new publication highly recommended for LP collectors. See their ad this issue, p.23.

TV/Radio Watch: Randy Edelman composed the *Gettysburg*-like theme for this year's NFL on NBC broadcasts. He was interviewed briefly in the fourth quarter of the 9/10/95 Seattle-San Diego game. • Randy Newman was scheduled to be a *Tonight Show* guest on Thursday, Oct. 12. • Re-runs on Bravo cable for the following *Music from the Movies* documentaries are: Oct. 22 for Bernard Herrmann, Oct. 29 for Toru Takemitsu, and Nov. 5 for Georges Delerue, each at 7PM. "The Hollywood Sound" (Steiner, Korngold, Waxman, etc.) will air from 9 to 10:30PM on Nov. 8 on PBS' *Great Performances*.

1994-95 Emmy Winners: Best Series Score: *seaQuest* DSV, "Daggers" (Don Davis). Best Miniseries/Special Score: *Young Indiana Jones and the Hollywood Follies* (Laurence Rosenthal). Best Song: *Barbra Streisand: The Concert*, "Ordinary Miracles" (Marvin Hamlisch & the Bergmans). Best Music Direction: *Barbra Streisand: The Concert* (Marvin Hamlisch). Best Main Title Theme: *Star Trek: Voyager* (Jerry Goldsmith).

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, as well as the elusive promotional CDs, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693). Footlight has (finally) cataloged their holdings—an enormous selection of soundtracks, casts and vocalists. Write for a copy to 113 East 12th St, New York NY 10003.

Promos: Hummie Mann has pressed a promotional CD of his work, *Music for Film*, with a wide range of his film and television projects. • John Scott wrote a symphony for the city of Colchester, England. It is a large-scale orchestral work sure to please fans of his film music, and it's available on CD for £7.99 (plus £1.50 postage, more for non-U.K. shipments) from Colchester Borough Council's Tourist Information Centre, 1 Queen Street, Colchester, Essex CO1 2PG, England; ph: 01206-282920.

Laserdiscs: Due Nov. 28 is a deluxe \$150 edition of *Jaws*, which was at one point to include John Williams's score in stereo on an isolated music track. However, it looks like the final release will *not* have isolated music, for whatever reason. The set also comes with a CD of the soundtrack, which will probably be the existing re-recorded album. An upcoming MCA deluxe laserdisc of *1941*, due in early 1996, is still set to have isolated music. • Warner Bros.' upcoming deluxe CAV laserdisc box set of *The Wild Bunch*, due next March, will include a stereo CD of the original Jerry Fielding score. (The existing commercial album is a re-recording.)

Goldsmith Documentary: Fred Karlin's new documentary on Jerry Goldsmith will be available on VHS (PAL too!) shortly—see ad, p. 5. It should be of interest to Goldsmith fans everywhere; also a nifty limited-edition collectible.

Recent Releases: John Mauceri's new Korn-gold recording, *Between Two Worlds* coupled with *Symphonic Serenade*, is now out on Decca. • Fifth Continent has reissued D.W. Griffith's *Birth of a Nation* (re-recording of 1915 Joseph Carl Breil score) on Label 'X'; and *The Everlasting Family Secret/A Halo for Athuan/Kindred Spirits* (Tony Bremner) on Southern Cross. • Koch has released another volume of *The Little Rascals* music, as re-recorded by The Beau Hunks. A few months ago they released a Beau Hunks album of those great Raymond Scott tunes, as used in classic Warner Bros. cartoons. • The Belgian Prometheus label has released *Ken Wannberg, Vol. 3*, with music from *The Amateur, Of Unknown Origin* and *The Late Show*.

Remember Robotech? This 1985 afterschool cartoon was actually a combination of three separate Japanese programs. A CD of the U.S. soundtrack (score and songs, orchestral and electronic) was released a few years ago by Books Nippon, but is long out-of-print. Now, Streamline Pictures is releasing a new, 2CD *Robotech* set, due around Thanksgiving, to feature much more of the cool background music. Price is \$24.98 plus \$5 shipping (CA residents add tax) to: Streamline Pictures, 2908 Nebraska Ave, Santa Monica CA, 90404; ph: (310) 998-0070.

Incoming: Warner Bros. will release *The Wild Bunch* (1969, Jerry Fielding) on CD at the end of October, the same 30-minute re-recording previously available on LP. • Circa will release *The Best of Witchcraft 2-7* (Miriam Cutler, low budget movies) probably in October, see ad, p. 23.

Wreckurd Layble Rown-Dupp

BMG: The first six new recordings in Klaus Hanausa's "100 Years of Film Music" series are out in Europe this October: a Waxman compilation, a Tiomkin compilation, *Panamerica* by Winfried Zillig (1960 German documentary), *Nosferatu: A Symphony in Horror* (Hans Erdmann), *Ivan the Terrible* by Prokofiev, and an album of music to German silent films by Karl-Ernst Sasse. There is also a sampler compilation of these discs, featuring otherwise unavailable outtakes. These releases will be released in the U.S. in April; the German imports should be available until then from the usual specialty dealers. Due in April in Germany, then, are the next six albums: a *Mark Twain* album (Steiner and Korngold's respective *Twain* scores), a film noir album, *The Gold Rush* (Chaplin), *Metropolis* (one of the scores to the silent film), an album of Disney "Silly Symphony" music, and one more TBA. Stay tuned!

Citadel: Imminent are two CDs: *Midas Run* (1968, Bernstein), also with music from *The House* (1955, Bernstein) and *The Night Visitor* (1971, Mancini), on one CD; and *Wunderkind: The Earliest Compositions of Erich Wolfgang Korngold* (his early classical piano works).

DCC Compact Classics: *Raiders of the Lost Ark* (1981, John Williams, expanded 75 minute edition) is now scheduled for Nov. 7. There will also be a 2LP vinyl edition, 3000 copies only.

DRG: The latest "Classic Italian Soundtracks" releases are out: *Shoot Loud, Louder... I Don't Understand* by Nino Rota, compilations like *Ennio Morricone with Love and Spaghetti Westerns Vol. 2*, etc. The series will resume next January with more titles to be announced.

Epic Soundtrax: Due Oct. 17: *Across the Sea of Time* (John Barry, IMAX film), *Moviola 2* (John Barry, new recording, action-adventure themes). Due Oct. 31: *The Scarlet Letter* (John Barry). Due Nov. 21: *Cry the Beloved Country* (also John Barry), *Jumanji* (James Horner).

Fox: Fox is still working to set up a new distribution deal and release the following Classic Series discs in early 1996: 1) *The Ghost and Mrs. Muir/A Hatful of Rain* (1947/1957, Bernard Herrmann). 2) *Journey to the Center of the Earth* (1959, Herrmann). 3) *Forever Amber* (1947, David Raksin). 4) *The Mephisto Waltz/The Other* (1970/1971, Goldsmith). 5) *Beneath the 12 Mile Reef/Garden of Evil* (1953/1954, Herrmann).

GNP/Crescendo: Due late October is an expanded edition of *Ladyhawke* (Andrew Powell). Due late November is the 6CD Irwin Allen box set junkies have been waiting for: music from *Lost in Space, Voyage to the Bottom of the Sea, The Time Tunnel* and *Land of the Giants*, by "Johnny" Williams, Jerry Goldsmith, Paul Sawtell, Sandy Courage, George Duning and others.

Intrada: Due Nov. 21: *The Utilizer* (Dennis McCarthy, Sci-Fi Channel movie), *Miklós Rózsa: Film Music for Piano Vol. 2* (performed by Daniel Robbins). Intrada is a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Due February is a new recording of Miklós Rózsa's *El Cid* (1961, James Sedares/New Zealand Symphony Orchestra), as well as a new recording of Rózsa's *Symphonia Concertante*.

Marco Polo: Due this November are *The House of Frankenstein* (Salter, Dessau) and *Son of Frankenstein/The Wolfman/The Invisible Man Returns* (Salter, Skinner, C. Previn). Recording in October in Moscow for release next year are an Erich Wolfgang Korngold album (*Another Dawn, Between Two Worlds, Escape Me Never*) and a Max Steiner album (*The Lost Patrol, The Beast with Five Fingers, Virginia City*), reconstructed by John Morgan and conducted by Bill Stromberg. Recording in Ireland (Philip Lane/RTE Concert Orchestra) is a piano concert CD, with Herrmann's "Concerto Macabre" from *Hangover Square*, Addinsell's "Warsaw Concerto" and "Cornish Rhapsody," and more.

MCA Japan: Due Nov. 21 are a number of CD reissues from the Decca vaults. Are you ready for this? *The Chaplin Revue, Fire Down Below, Comanche, It Started in Naples, And God Created Woman, One Step Beyond, Airport, Airport 1975, Rollercoaster and The Competition*. They should filter into the U.S. through the usual

specialty dealers, although they'll cost a fortune with the current yen/dollar exchange rate.

Milan: Due Oct. 24 or Nov. 7 is a special edition of *Ghost* (Maurice Jarre, expanded, big package). Due Nov. 7: *Copycat* (Christopher Young). Due Nov. 21: *Nick of Time* (Arthur B. Rubinstein).

Play It Again: This English company has temporarily given up on their plans for a Roy Budd compilation, due to legal hassles. They now have in the works *The A to Z of British TV Themes, Vol. 3*, as well as a Laurie Johnson retrospective.

PolyGram: *Get Shorty* (various funky jazz) is due October 17. Due around the turn of the year: *Mr. Holland's Opus* (two albums, songs on Polydor, Michael Kamen score on London).

Rhino: Tentatively scheduled reissues from the Turner vaults (both movie musicals and scores) for early 1996 are: January: *Gigi, Cabin in the Sky*, a Lena Horne/MGM compilation. February: *Ben-Hur* (1959, Miklós Rózsa, 3CD set), *Ben-Hur* (1925 silent film, tentative), *King of Kings* (Rózsa), *The Harvey Girls* (Judy Garland film), *For Me and My Gal*. March: *The Bad and the Beautiful* (David Raksin), *Korngold at Warner Bros.* (compilation), *House of Dark Shadows/Night of Dark Shadows* (soap operas). April: *Gone with the Wind* (Steiner, multi-CD box set). Other score reissues planned for 1996 include *Ryan's Daughter, How the West Was Won* and 2001. • A second volume of Hanna-Barbera music (including *Jonny Quest!*) is also planned.

Silva Screen: Recording for release in 1996: *Miklós Rózsa: Historical Film Scores, The Classic John Barry 2, Classic Western Themes, The Devil Rides Out: Classic British Horror Scores, She: Music for Hammer Horror Films*, and a classical album with Rózsa's Cello Concerto and Gerard Schurmann's "The Gardens of Exile."

SLC: Due Oct. 21: *While You Were Sleeping* (Randy Edelman), *The Human Vapor* (Kunio Miyauchi), *Un Uomo da rispettare* (Ennio Morricone), *Un Genio, due compari, un pollo* (Morricone), *Un Homme et une femme* (Francis Lai, first stereo CD), *Vivre pour vivre* (Lai, stereo).

Super Tracks: Due late October: *The Scarlet Letter* (John Morris, late '80s PBS mini-series, orchestral) and *Night of the Running Man* (Christopher Franke, cable movie).

Varèse Sarabande: Due Oct. 24: *Gold Diggers* (Joel McNeely), *Now and Then* (Cliff Eidelman), *Halloween 6* (Alan Howarth), *Hollywood '95* (music from *Batman Forever, Apollo 13, Waterworld, Braveheart, Judge Dredd*, Jerry Goldsmith's *Judge Dredd* trailer, *Casper, First Knight*, plus *That Hamilton Woman* in tribute to Miklós Rózsa; Joel McNeely conducting The Royal Scottish National Orchestra). Due Nov. 7: *Frankie Starlight* (Elmer Bernstein), *War of the Buttons* (Rachel Portman), *Chinatown* (Jerry Goldsmith, 1974, original ABC album on CD at last, no alterations or extra music because it's a "perfect album"). • Joel McNeely and The Royal Scottish National Orchestra have re-recorded *Vertigo* (Bernard Herrmann, complete score, over one hour) for release next spring. •

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>The Addiction</i>	Joe Delia	MCA	<i>How to Make/American Quilt</i>	Thomas Newman	MCA
<i>Apollo 13</i>	James Horner		<i>Kicking and Screaming</i>	Phil Marshall	
<i>Assassins</i>	Mark Mancina		<i>Moonlight and Valentino</i>	Howard Shore	
<i>Babe</i>	Nigel Westlake	Varèse Sarabande	<i>The Run of the Country</i>	Cynthia Millar	
<i>The Big Green</i>	Randy Edelman	Walt Disney	<i>Seven</i>	Howard Shore	TVT
<i>Braveheart (re-release)</i>	James Horner	Icon/London	<i>Showgirls</i>	David A. Stewart	Interscope
<i>The Brothers McMullen</i>	Seamus Egan	Arista	<i>Steal Big, Steal Little</i>	William Olvis	Milan
<i>Clockers</i>	Terence Blanchard	MCA	<i>Strange Days</i>	Graeme Revell, etc.	Epic Soundtrax
<i>Dead Presidents</i>	Danny Elfman	Underworld (1 cut)	<i>To Die For</i>	Danny Elfman	Varèse Sarabande
<i>Desperado</i>	Los Lobos	Epic (songs)	<i>To Wong Foo</i>	Rachel Portman	MCA (songs)
<i>Devil in a Blue Dress</i>	Elmer Bernstein	Columbia (some score)	<i>Unstrung Heroes</i>	Thomas Newman	Hollywood
<i>Halloween 6</i>	Alan Howarth	Varèse Sarabande	<i>The Usual Suspects</i>	John Ottman	Milan

UPCOMING MOVIES

TV stuff: David Shire scored the five-hour *Streets of Laredo* mini-series, a sequel to *Lonesome Dove*. • Hummie Mann scored "Language of the Heart," part of Showtime's *Picture Windows* series. • Shirley Walker is scoring the Sci-fi series, *Space: Above and Beyond*. • Everything is subject to change! Scores are being tossed left and right! Don't believe anything you read!

DAVID ARNOLD: *Independence Day*.

BABY FACE: *Waiting to Exhale*.

JOHN BARRY: *Bliss*, *The Juror*, *The Scarlet Letter*.

ELMER BERNSTEIN: *Dork of Cork*.

BRUCE BROUGHTON: *The Shadow Program*, *House Arrest*, *Ax of Love*, *Infinity* (d. M. Broderick).

CARTER BURWELL: *Joe's Apartment*, *Two Bits*, *Journey of the August King*, *No Fear*.

BILL CONTI: *Napoleon*, *Dorothy Day*, *Spy Hard*, *Car Pool*.

MICHAEL CONVERTINO: *Amelia and the King of Plants*, *Things to Do in Denver When You're Dead*.

STEWART COPELAND: *Boys* (w/ Winona Ryder).

DON DAVIS: *Bound*.

JOHN DEBNEY: *Getting Away with Murder*, *Cutthroat Island*, *Relics*.

PATRICK DOYLE: *Sense and Sensibility*.

JOHN DUPREZ: *Death Fish*.

RANDY EDELMAN: *Dragon Heart*, *Diabolique* (w/ Sharon Stone), *Down Periscope*, *Daylight*.

CLIFF EIDELMAN: *Now and Then*.

STEPHEN ENDELMAN: *Cosi*, *Reckless*, *Keys to Tulsa*.

GEORGE FENTON: *Land and Freedom*, *Mary Reilly*, *Heaven's Prisoner*, *The Crucible*.

ROBERT FOLK: *Ace in Africa*, *Lawn-mower Man 2*, *T-Rex*.

ELLIOT GOLDENTHAL: *Voices*, *Michael Collins*, *A Time to Kill* (d. Joel Schumacher), *Heat* (w. De Niro and Al Pacino, d. Michael Mann).

JERRY GOLDSMITH: *City Hall* (w/ Al Pacino), *Executive Decision* (w/ Kurt Russell), *Powder*, *Two Days in the Valley* (Pulp Fiction type film).

MILES GOODMAN: *Sunset Park*.

DAVE GRUSIN: *Mulholland Falls*.

MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).

JAMES HORNER: *Balto*, *Jumanji*, *Jade*, *Courage Under Fire*.

JAMES NEWTON HOWARD: *Eye for an Eye*, *Restoration*, *Primal Fear*, *Dead Drop*.

MARK ISHAM: *Home for the Holidays* (d. Jodie Foster), *Last Dance*.

MAURICE JARRE: *White Squall*.

MICHAEL KAMEN: *Mr. Holland's Opus*, *Jack*, *101 Dalmatians* (live action).

WOJCIECH KILAR: *The Quest*, *The Island of Dr. Moreau*.

HUMMIE MANN: *Dracula Dead and Liking It* (d. Mel Brooks).

MARK MANCINA: *Fair Game*, *The Money Train*, *Twister* (d. Jan DeBont).

ALAN MENKEN: *Hunchback of Notre Dame*, *Hercules* (animated).

CYNTHIA MILLAR: *Three Wishes*.

DAVID NEWMAN: *The Nutty Professor* (w/ Eddie Murphy), *Big Bully*, *Matilda* (d. Danny DeVito), *The Phantom* (d. Simon Wincer).

RANDY NEWMAN: *James and the Giant Peach*, *Cats Can't Dance*, *Toy Story*.

THOMAS NEWMAN: *Up Close and Personal*, *The Craft*, *Marvin's Room*, *American Buffalo*.

M. NYMAN: *Mesmer*, *Portrait of a Lady*.

JOHN OTTMAN: *The Cable Guy* (w/ Jim Carrey).

VAN DYKE PARKS: *Wild Bill*.

BASIL POLEDOURIS: *It's My Party* (d. Randall Kleiser), *Celtic Pride*.

RACHEL PORTMAN: *Palookaville*. Rachel just had a baby, Anna, her current project.

J.A.C. REDFORD: *Mighty Ducks 3*.

GRAEME REVELL: *Killer*, *Race the Sun*, *The Crow 2*, *From Dusk till Dawn*.

RICHARD ROBBINS: *Surviving Picasso*.

J. PETER ROBINSON: *Vampire in Brooklyn* (w/ Eddie Murphy).

CRAIG SAFAN: *Mr. Wrong*.

JOHN SCOTT: *Walking Thunder*, *The Lucrecia Affair*, *Night Watch*, *The North Star* (d. Nils Gaup).

ERIC SERRA: *Goldeneye* (James Bond), *The Element* (d. Luc Besson).

MARC SHAIMAN: *American President*, *Bogus*, *First Wives Club*.

HOWARD SHORE: *White Man's Burden*, *Strip Tease*, *Before and After*, *Crash*, *Truth About Cats & Dogs*, *Richard III*, *Ransom* (d. R. Howard).

ALAN SILVESTRI: *Father of the Bride 2*, *Mission: Impossible*, *Sgt. Bilko* (replacing Brad Fiedel), *Eraser* (w/ Arnold S.), *Grumpier Old Men*.

MARK SNOW: *Katie*.

STEPHEN SONDHEIM: *La cage aux folles* (d. Nichols, songs and score).

JOHN WILLIAMS: *Sabrina*, *Nixon*.

PATRICK WILLIAMS: *The Grass Harp*.

CHRISTOPHER YOUNG: *Copycat*, *Unforgettable* (d. Dahl).

HANS ZIMMER: *Muppet Treasure Island*, *Broken Arrow*, *The Prince of Egypt*, *Bishop's Wife*, *The Fan*.

FILM MUSIC CONCERTS

California: Oct. 27, 28—San Jose Sym.; *Psycho*, *Bride of Frankenstein*. Oct. 31—Orange County Youth Sym.; *The Raiders March* (Williams).

Florida: Oct. 28, 29—Naples s.o.; *Dr. Jeckyll and Mr. Hyde* (Waxman), *The Addams Family* (Shaiman/Mizzzy).

Georgia: Oct. 28—Atlanta s.o.; *Bride of Frankenstein* (Waxman).

Indiana: Oct. 29—Indianapolis s.o.; *Bride of Frankenstein*, *Addams Family*, *Psycho*, *Twilight Zone* (Constant). Oct. 31—Butler Sym., Indianapolis; *Raiders March* (Williams). Dec. 5, 6—Northwest Indiana s.o., Munster; *The Holly and the Ivy* (Malcolm Arnold).

Massachusetts: Oct. 28—Springfield s.o.; *Psycho* (Herrmann).

Michigan: Oct. 26-29—Detroit s.o.; *Total Recall* (Goldsmith), *Poltergeist* (Goldsmith), *Sleuth* (Addison). Oct. 28—Southwest Michigan s.o., St. Joseph; *Ghostbusters* (Bernstein), *Bride*

of Frankenstein (Waxman), *Murder, She Wrote* (Addison), *Addams Family*.

Nebraska: Oct. 27, 28—Lincoln s.o.; *Psycho*, *Bride of Frankenstein*.

New Jersey: Nov. 11-19—New Jersey Sym.; *Indiana Jones and the Temple of Doom* (Williams). Dec. 3—Windsor Plainsborough High School, Princeton Junction; *Last of the Mohicans* (Trevor Jones; high school kids should be able to play it, it's like three chords).

New Mexico: Oct. 28, 29—New Mexico s.o., Albuquerque; "Sinfonietta for Strings and Timpani" (Waxman).

New York: Oct. 31—Brooklyn Heights s.o.; *Psycho* (Herrmann).

Ohio: Oct. 27, 28, 29—Cincinnati Pops, cond. Erich Kunzel; *Raiders*.

Texas: Nov. 6, Dec. 11—Fort Worth s.o.; *The Mission* (Morricone).

Virginia: Oct. 28, 29, 30—Concerto

Macabre from *Hangover Square* (Herrmann). Oct. 31—College of William and Mary, Williamsburg; *Psycho*.

Washington: Oct. 28—Yakima s.o.; *Psycho* (Herrmann), *Bride of Frankenstein* (Waxman). Nov. 11—Spokane s.o.; *Lost Weekend* (Rózsa).

England: Nov. 26—Bournemouth s.o.; *Psycho* (Herrmann).

France: Dec. 3—Lorraine s.o.; *Lawrence of Arabia* (Jarre). Dec. 31—Philharmonic Orchestra Rouan; *Raiders*.

Germany: Nov. 4, 5—Hamburg s.o.; *Strangers on a Train* (Tiomkin), *Taxi Driver*, *Psycho*, *Bride Wore Black* (Herrmann), *Lost Weekend* (Rózsa), *Dark City*, *Sorry*, *Wrong Number* (Waxman). Nov. 5—Munich s.o.; *Moon River* (Mancini), *Gigi* (Previn).

Jay Chattaway conducted a concert at Morgantown, West Virginia on October 14. It featured some of his music from *Star Trek* as well as *The Rhythms of Life*,

from *30 Years of National Geographic*. Performers included a symphony orchestra, choir, steel band, African percussion ensemble and Balinese Gamelan!

Symphony Nova Scotia will perform a film music-inspired pops concert on March 22, 1996; *The Lion King*, *The Wizard of Oz*, James Bond films, etc.

A memorial concert for Christopher Palmer is still being planned at the Royal Festival Hall, London.

For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras.

FILM SCORE MONTHLY BACKISSUES

Send to Box 1554, Amherst College, Amherst MA 01002-5000; postage free. U.S. funds only. Take all of 1993 (#30/31-#40) for \$20 (\$6 off!). Take all of '94 (#41-52) for \$22 (also \$6 off!). Most '93's are xeroxes.

#30/31, Feb./March '93, 64 pages. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein FMC LPs; '92 in review. \$5

#32, April 1993, 16 pages. Temp-tracking *Matinee*, SPFM '93 Con. Report, *Star Trek* editorial. \$2.50

#33, May 1993, 12 pages. Book reviews, articles on classical and film connection. \$2

#34, June 1993, 16 pages. Goldsmith dinner report; orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Christopher Young, *Pinocchio*, Bruce Lee film scores. \$2.50

#35, July 1993, 16 pages. Tribute to David Kraft; John Beal Part 1; scores vs. songs, Herrmann Christmas operas; Composers Dictionary. \$2.50

#36/37, August/September, 1993, 40 pages. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein, more. \$4

#38, October 1993, 16 pages. John Debney (*seaQuest DSV*), Richard Kraft and Nick Redman Part 2. \$2.50

#39, November 1993, 16 pages. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before*

Christmas & Bride of Frankenstein spotlights. \$2.50

#40, December 1993, 16 pages. Kraft & Redman 4, Re-recording *The Magnificent Seven*. \$2.50

#41/42/43, January/February/March 1994, 48 pages. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. \$4

#44, April 1994, 24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews. \$3

#45, May 1994, 24 pages. Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. \$3

#46/47, June/July 1994, 24 pages. Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. \$3

#48, August 1994, 24 pages. Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. \$3

#49, September 1994, 24 pages. Hans Zimmer, Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market. \$3

#50, October 1994, 24 pages. Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo

Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes. \$3

#51, November 1994, 24 pages. Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*New Nightmare*), Lukas's mom; the music of *Heimat*, *Star Trek* Part 1; promo CDs. \$3

#52, December 1994, 24 pages. Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakovichs Anon. \$3

#53/54, Jan./February 1995, 24 pages. Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Basseti, Jean-Claude Petit and Armando Trovajoli in Valencia; Oscar and Music Part 1; rumored LPs, quad LPs. \$3

#55/56, March/April 1995, 24 pages. Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe LoDuca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Con Report Part 2. \$3

#57, May 1995, 24 pages. Jerry Goldsmith in concert (again!), Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman, 1994 Readers Poll, *Star Trek*. \$3

#58, June 1995, 24 pages. Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1. \$3

#59/60, July/August 1995, 48 pages. Sex Sells Too (silly old sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Part 2, film music in the concert hall, tons of letters and reviews. \$4

FILM MUSIC MASTERS

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Display ads: \$200 back cover, \$150 full page, \$80 half page, \$50 quarter page. Send your ad for the next available issue or write/call for specific closure dates.

WANTED

Jake Bennett (Box 1371, Amherst College, Amherst MA 01002-5000) is looking for a record, tape or CD of *What's New, Pussycat?* (1965).

Evan Boris (6 Saint Andrews Ct, Old Westbury NY 11568; ph: 516-997-4840) wants on CD: *Jerry Goldsmith: Suites & Themes and Cocoon* (Horner).

Garrett Goulet (721 Oregon Ave, San Mateo CA 94402-3305) is looking for on CD: *Jerry Goldsmith: Suites and Themes* (Masters Film Music SRS-2003 or Deram 820 757 2). On LP: *Night of the Living Dead* (Moore, Loose, Hormel, et al, Varese Sarabande STV-81151). Also a tape dub of the live Goldsmith concert with the BBC Concert Orchestra that was broadcast on January 15, 1994.

Scott Hutchins (1504 East 83rd St, Indianapolis IN 46240-2372) wants (preferably on CD): *Excalibur* (Old-World Music), *Runaway Train* (Milan, T. Jones), *The Phantom of the Opera* (1990 restoration of 1925 silent, R. Wakeman; film says a soundtrack was available, but not what company), *The NeverEnding Story II* (WEA, R. Folk, H. Zimmer, G. Moroder), *The Wiz* (mo-

tion picture, 2CDs with booklet, not the OC album [might have been only on LP], Q. Jones, C. Smalls). Looking for obscure and imported titles as well.

Scott Somerndike (649 S Barrington Ave #10S, Los Angeles CA 90049) wants CDs of *Film Music of Alfred Newman* (limited Varese Club), *Zulu Dawn* (Bernstein), *Band of Angels* (Steiner), Goldsmith SPFM, Herrmann *Concert Suites* (Varese 4CD set).

FOR SALE/TRADE

M. Lim (1255 University Ave. #327, Sacramento CA 95825) has for sale the following CDs (all still sealed; add \$2 for postage, 50¢ for ea. add'l.): *The Red Shoes* (Silva, \$12), *Star Trek Vol. 1-3* (GNP/Cres., \$11 ea., \$30 for 3), *Miklós Rózsa: Hollywood Spectacular* (Bay Cities, \$12, notched), *And You Thought Your Parents Were Weird!* (Randy Miller, \$13, notched), *Pastime* (Holdridge, \$14, notched). Also, some sealed cassettes and CDs. Write for free list (SASE please).

FOR SALE/TRADE & WANTED

Don Flandro (6885 S Redwood Rd #1303, West Jordan UT 84084; ph: 801-566-4420) wants on CD: *A Passage to India* (Jarre), *A Time of Destiny* (Morricone), *Tai-Pan* (Jarre). For trade: *Moon over Parador* (Jarre), *The River* (Williams), others.

Robert Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) has CDs for sale for \$6 each: *An American Tail 1 & 2* (Horner), *Dolores Claiborne* (Elfman), *The Lion in Winter* (Barry, Sony reissue), *Company Business* (Kamen), *Poltergeist II* (Goldsmith, 30 min.). Also many cassettes, write for list. Wanted: *Diamond Head*, *Cinderella Liberty*, *The Missouri Breaks* (Williams), *Apollo 13* (Horner, no dialogue promo CD). Tape dubs are fine.

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QUESTIONS & ANSWERS

Some people may have been wondering why I don't do this column very often anymore. It's because the questions are too hard. You guys are too informed! -LK

OFF-ASKED QUESTIONS

If there's such a demand among soundtrack collectors for Score X, why doesn't somebody release it or record it? Because it costs too much.

Why does John Williams mix up the order of the cues on his albums, sometimes putting two or more together into a single track? Because he wants to make the albums "flow" better as music in their own context.

I don't know why the orchestrator isn't listed on John Williams's albums. Yes, they are listed in the films. Williams writes very complete sketches and the orchestrator's input is limited to that of a glorified copyist. Maybe he doesn't want all you soundtrack collectors speculating about other people writing his music.

I don't know what Ron Jones has done after leaving *Star Trek: The Next Generation* several years ago. He was working on instructional/inspirational tennis videos for a while thereafter.

Why does Varese Sarabande, or any label for that matter, release a film's soundtrack three weeks after the movie has opened? Sometimes they are recording the score up until the last minute and there simply isn't enough time to produce and manufacture the CD.

The Alan Parker who scored *Jaws 3-D* and some other things is not the same Alan Parker who directed *Fame* and *Mississippi Burning*.

There's nothing happening with Varese Sarabande's CD Club. They're too busy doing their regular albums.

Don Cameron asked if *The Caine Mutiny* is the "Holy Grail" of LP soundtracks, what is the rarest CD? The common answer is the SPFM *Tribute to Jerry Goldsmith* disc, but I personally suspect too many people hoarded it for it to be worth as much as people think.

Rob Knaus asked if there is still a Questions column in FSM. Ha ha. Rob also wondered if orchestra and choir are recorded simultaneously (i.e. *The Omen*). Sometimes they are, sometimes they aren't.

James Homer's *Legends of the Fall* was the music played at the "In Memoriam" segment of the last Oscar's program.

Film composers generally do not own the publishing rights to their own music. In rare cases they get ownership or part-ownership, but usually not. The music publishing branch of the studio retains those rights.

Manny Agah bought a CD of *Ben-Hur* advertised as the Original Soundtrack Recording (*Hollywood Collection Vol. 3*, CDCBS 70276), but it turned out to be a re-recording. Yes, that is false advertising, but what can you do? In general, if something says Original Motion Picture Soundtrack, it is the film recording; if it says Original Motion Picture Score, it's a re-recording. However, in recent years score albums have been distinguished from their song counterparts by the title Original Motion Picture Score, even though it is the original "soundtrack." So don't believe anything.

Hummie Mann wrote the music for the AMC movie commercials with that annoying film clip guy.

James Newton Howard's *Flatliners* was never released. The re-use fees (union payments to the L.A. orchestra and choir required for a film score to be put out on an album) made it too expensive both then and now.

STUMPERS

"The first time I saw *Where Eagles Dare* it had some goofy Frankie Lane song over the opening titles instead of Ron Goodwin's music. Any details?"

-Dave Carty, Colorado Springs, CO

Jan Hammer released an album called *Snapshots* a year after the release of his *Escape from Television* album, which was his score to *Miami Vice*. Is the music on *Snapshots* (apart from *Eurocops*, a theme to a European cop show) more score to *Miami Vice*? I am 99% sure it is.

-Andrew Karamitos, Sydney, Australia

"I found a recording of the soundtrack entitled *Sky Crazy!* The composer is Henry Vars. The jacket credits him with scoring *The Big Heat*, *Seven Men from Now*, *The Man in the Vault* and *Gun the Man Down*. I can find nothing about him or the movie in question in the Osborne guide or anywhere else, for that matter. The recording is on Electro-Vox, circa 1956. It's a decent symphonic score that should be listed. Has Henry Vars been recorded anywhere else? What do you know of him? Is this LP valuable?" -Jeff Jones, San Diego, CA

In William Darby's and Jack DuBois's book, *American Film Music*, they credit Miklós Rózsa as having been co-composer/subordinate composer on Frank DeVol's score *The Dirty Dozen* (1967). Similarly, Elmer Bernstein is alleged to have made a contribution to Alex North's *The Devil's Brigade* (1968). What is the role that Rózsa and Bernstein played in these respective scores?" -Robert E. Bowd, Lively, Ontario, Canada

TRAILERS

The music used in a trailer often has nothing to do with the movie (and movie score) being advertised. It just doesn't. It's all marketing. There is no logic to it, except that film editors tend to use the same tracks all the time—*Aliens*, *Come See the Paradise*, *Hoffa*, etc. Many times the actual film score has not been written yet, and may not be appropriate for a trailer, anyway.

I'm sorry, but I cannot help with questions as to what music was in what trailer. It's too hard, and I need to get a life as it is. And I mean, who really cares? It could be three different things with a new drum track.

USELESS BUT INTERESTING INFORMATION

"To clarify a question in the Oct. 1994 issue re: cabaret music for *Schindler's List*: 'For One Head' is actually 'Por una cabeza' and should be translated as 'By a Head.' It was written (music) by famous Argentinian tango star Carlos Gardel—lyric by Alfredo Le Pera—and was featured in Paramount's 1935 film (made by Gardel's company) *Tango's Bar*. If memory serves, it was also used in *Scent of a Woman*, the tango to which Pacino dances." -Bob Dickson, Los Angeles, CA

MAIL BAG

c/o Lukas Kendall
Box 1554, Amherst College
Amherst MA 01002-5000

The opinions presented below
sure aren't necessarily those of
Film Score Monthly.

Top ten "desert island movie" lists are pouring in—readers' favorite films which also have great scores. Send your picks in today—include your age so we can verify certain theories...

Many people commented that the Mail Bag last month (eight pages) was too long—you're right! Send shorter letters! Some things received this month I don't have room for: Gary Kester and Bradley Parker-Sparrow sent touching tributes to Miklós Rózsa; Chris Walsh and Rob Knaus agreed with me that the summer's movies were lame; and Gordon Reeves sent a copy of a letter he wrote to *Time* criticizing their omission of John Barry in a recent film scoring article.

Mike Murray received several nice responses to his "Sex Sells Too" article. The best: "Great stuff! The readership is asking itself one question: Can Recordman keep it up?" -LK

...I hope the quality, or at least the variety of the letters in FSM improves. Six pages about Goldsmith, Horner and Williams is tedious—not to mention repetitious. Here's a great suggestion to cut down on printing costs (and readers' boredom): Why don't you divide the letters page into categories?

Category A) Those who think Goldsmith is not as great as he once was. B) Those who think Goldsmith is still God. C) Those who think Horner is a plagiarist. D) Those who think he isn't (or those who think plagiarism is okay, or at least not too bad). E) Those who think Williams is God (and Goldsmith is probably an impostor). F) Those who think Williams just happened to be in the right place at the right time.

That should account for 80% of the letters. Then you could just print the name and address of the sender and the category his letter falls in. If he was really adamant and forceful, then you could print the category in bold, or twice. For example: Henry Knees, Gooseberry, Arkansas - BB. Then everyone would know that Henry thinks Goldsmith is God, in spades. Neat idea, huh?

Steve Russ
154 Church Street
St Peters NSW 2044
Australia

Yeah. Even neater is not printing those things at all.

...Exactly what does Royal S. Brown [#58] mean by "Concert versions of a score often 'emasculate' the effect and affect of the original"? Is he saying soundtrack albums should only contain the cues as recorded for the film? The very act of making a record of a film score alters the effect of the music, by removing it from its intended programmatic context. But if one is going to put the music on a record, I personally think some adaptation can often be helpful (if done right—*Jaws*, *Capricorn One*, *The Fury*; I'm not talking about Erich Kunzel or edel compilations).

Brown also stresses "Seeing and knowing the film is integral." I agree, but how

then does Brown justify the comment in his own book [*Overtones and Undertones*] where he admits he has not seen *Legend* with Jerry Goldsmith's score, yet labels it "cliché" in comparison with *Tangerine Dream*'s? (I also once heard a film composer tell of how Brown ripped apart a score of his in a record review; although Brown hadn't seen the film, he nevertheless felt the score couldn't possibly work dramatically. "He was mean" said the composer.)

John Williams set back a genuine interest in film music? *Star Wars* got more people interested in film music than possibly any other single score ever. To decry Williams' contribution to the art because a few ignorant people mistake *King's Row* for *Superman* is infantile. If one is going to talk of ignorance, one should sample some of Brown's own blunders. In an SPFM address a few years back, he made note of a *Simpsons* episode and its clever score by Jonathan Sheffer (when in fact the composer was Alf Clausen). He then went on to praise the film music of Jerry Goldsmith's son, Saul Goldsmith. 'nough said?

Regarding *Braveheart* and *First Knight*, don't assume they are "basically the same subject matter" just because they both have sword battles. *Braveheart* is rooted in historic fact and (despite a little artistic license) is a gritty, realistic depiction of real people during a particular period in history. *First Knight* is based on folklore, and depicts a glistening, fanciful time and place which never existed. Awareness of this is crucial to any comparative discussion of the scores. Goldsmith's music, though hardly among his better work, was nevertheless stylistically appropriate. *First Knight* is an old-fashioned Hollywood period romance, with more in common to the Errol Flynn *Robin Hood* than the gritty historic realism of *Braveheart* (or even *Excalibur*). I even think they should have shot it in the California hills instead of England because that would have been more in keeping with the kind of film it was. As such it needed a more traditional "Hollywood" score.

Ironically, *Braveheart* is the first Horner score in 12 years to have genuinely moved me. Certainly it has its faults—sampled pan pipes have been passé for a decade, and droning synth cues are always a cop-out. The CD is also redundant and half an hour too long. But I find Horner's love theme one of the best I've heard in years, and the film, the score and even the CD (when properly pruned) are richly evocative of my ancestral homeland in the highlands (even with the South American flute and Irish pipes). You may ask why the constant use of the pipes? I don't know. Why the constant guitar in *The River*? The constant panflutes in *Under Fire*? The constant Chieftains in *Far and Away*?

By the way, *Ran* was made "way back" in 1985, not '65.

Paul Andrew MacLean
309 The Parkway
Ithaca NY 14850

Whoops.

...I received this James Horner fanzine called *Dreams to Dreams* in the mail from Didier Lepretre in France. I'm not sure why he sent it to me, I'm a self-confessed Horner-basher. I can see a significant amount of effort went into putting it together, with photos and graphics and a nice red plastic binder. It's French with only about half of it translated to English but I get the general idea. It's filled with

litanies of reassurance along with oaths and pledges of undying loyalty to James Horner. There's even an article on what to say when confronted by a Horner-basher. No kidding! The thing reeks of fear. You'd think these guys were some kind of suppressed minority living under real threats of harassment and annihilation. Be not afraid, Hornerweenies, you will not be harmed. We will allow you to listen to your CDs (just keep it down). Mr. Horner may continue to write his music and he can put the *Gayane* ballet in every single film he scores from now to doomsday for all I care. We will make note of it, but we will not stop him. We will even let you continue with your fan club so you can circulate your newsletter if you want. You have my permission. Maybe that's why he sent it to me.

Didier, if you read FSM more carefully, you'd see that Mr. Horner gets his fair share of praise in it. You know, I've got several James Horner CDs in my collection and, by gosh, I like 'em! I think what bugs me most is when he appears to be lazy. When Mr. Horner "borrows" music by others and repeats himself, he is robbing me of a chance to hear something new by him.

So dry your eyes, my little Horner-weevils, and come out into the warm light of day. We are going to let you live, for now.

Love,

Mike (Horner-basher) Berman
235 W 22 St Apt 2U
New York NY 10011

...I could not agree more with the article by R. Mike Murray on the Classic Film Scores recordings by Charles Gerhardt (RCA). In 1972, I purchased the first (*The Sea Hawk*) of this wonderful series; since then I have collected all the LPs and CDs. In the late '70s I started corresponding with Chuck Gerhardt in England; several times I made my recommendations for future recordings and Chuck would always reply. In the late '80s I was able to make a gift of these fine recordings to my local library to enable others to appreciate these masters of their art.

George C. Matthews
46 Sandy Pond Road
Ayer MA 01432

...Thank for including reviews of two scores by Philippe Sarde in the July/August issue. Since CDs of "foreign" film scores are usually expensive and tricky to obtain, it's very helpful to have a review to help one decide if the score is even worth pursuing. Since Sarde (and Vladimir Cosma, to name another) are active composers, maybe reviews of their work could be as regular as the latest Goldsmith or Horner.

Stace Aspey
258 Campo Drive
Long Beach CA 90803-3622

...Some comments about the reviews last issue. First, I highly recommend seeing the film *Exotica* by Canadian director Atom Egoyan. It'll put the score in a better perspective. Also, there is no sex in the film. I hope you appreciate the way composer Mychael Danna incorporated many ethnic instruments for a film with no ethnicity. It's like a *Braveheart* or *Far and Away* in reverse. If the film isn't available yet on video, you could try Egoyan's similarly perplexing *The Adjuster* and *Calendar*, films that have the same *modus operandi* as *Exotica*.

Two things about Herrmann: What is wrong with Laurie Johnson's *North by*

Northwest? Ever since the release of the original tracks (which I really enjoy), people have been bashing Johnson's interpretation. But, to my ears, they are nearly the same. Johnson's "Overture" is the best sounding of all the recorded versions, and the finale (which is truncated on the original soundtrack) is as forceful and loud as it should be. What with the deteriorated fandango cues, I wouldn't want to be without the "other" definitive version.

You mentioned Herrmann's "heart-wrenching finale" from *Fahrenheit 451*, but if you truly want to hear the version that makes Ray Bradbury "burst into tears," you need Herrmann's recording on the *Concert Suites* disc. As you note, Bernstein misplaced the effective harp part, but after listening to Herrmann's version, you'd realize McNeely's finale is a little clunky; the vibraphone was mixed too high or was over-emphasized. This must be one of the hardest pieces of film music to conduct based on these three different readings. Hear the difference sometime.

Travis Halfman
4400 Johnstone Hall
Bozeman MT 59715-5076

I just find the Johnson NxNW too slow.

...Rhino's *The Wizard of Oz* 2CD set is pure gold with one sad exception: The Chant of the Winkies is missing! They've given us a generous music cue on the second CD, but without the chorus of "Oh-e-oh" on top. There must have been some way to include it, even if the original tapes are lost (it's in the movie, after all). Otherwise, a fine job.

I'd love a new "complete" recording of Miklós Rózsa's *The Thief of Bagdad*. The *Thief/Jungle Book* Varèse CD, while great to have, misses too much music, while the Elmer Bernstein-conducted LP is not ideal (although I'd love to have more in that series on CD).

The Varèse Sarabande *Fahrenheit 451* is a bit of a tease. Very short, although what's there is well worth hearing.

The Silva Jerome Moross *The Valley of Gwangi* is a gem. So is *Torn Curtain*, their Herrmann collection. But with only six minutes of *Torn Curtain* and so many other fine Herrmann collections, it isn't quite the must-have the Moross is.

If you love old Hollywood, then the Cloud Nine *The Curse of the Cat People*, music of Roy Webb, is a joy. A real "guilty pleasure." On second thought, don't feel guilty, it's good-old-days delightful.

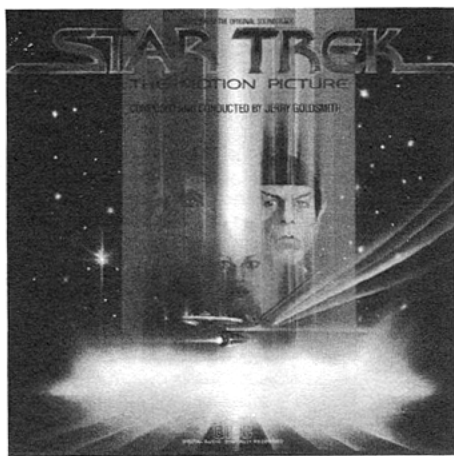
Great pity Varèse Sarabande couldn't get more of *The Cowboys* onto the CD. I have the bootleg LP, and there's at least ten more minutes of prime John Williams. Still, whichever side the strings are on, it's great music.

Davis Hall
PO Box 542
Stone Ridge NY 12484

**Next issue: Top Ten Movie Lists,
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"I read your magazine and am delighted that you're doing it. I think it's one hell of a feat to do that every month. But if you want to raise the level of taste in your magazine to the point where those of us who admire it and you will start to take it seriously, you have to get to the point where your people don't make so many stupid goddamn judgments."

-very prominent film composer to me at the recent SPFM conference



THE MUSIC OF STAR TREK

PART 5 OF 1701 • by JEFF BOND

In 1979, after a decade of reruns and an aborted attempt at a new TV series, *Star Trek* moved to the big screen with Robert Wise's *Star Trek: The Motion Picture*. The composer chosen to score the \$40 million film was Jerry Goldsmith, who had worked with director Wise on another bloated epic, 1967's *The Sand Pebbles*. Produced largely as an answer to 20th Century Fox's blockbuster *Star Wars*, *The Motion Picture* was an ambitious attempt to make the ultimate science fiction film, but the result was hobbled by an infamously disorganized production and a rotten script, a sterling example of too many cooks spoiling the broth. Goldsmith was left to score a stitched-together mess, delivering the final few cues only days before the film's December 7 Washington, D.C. premiere—he finished recording the Klingon battle cues around 2AM Friday morning, November 30, and the final completed film was viewed for the first time by anyone on December 3. (By that time, even though Goldsmith had first spotted the film on August 1 and started recording on September 24, he had been to 20th Century Fox to record 22 times, usually at night, doing and re-doing one reel at a time due to the lateness of the special effects.) But despite the crushing schedule (and with an uncredited assist from *Trek* veterans Fred Steiner and Alexander Courage), Goldsmith created a dynamic and imaginative score that was easily the best thing about the movie. In a way, the piecemeal production let his music truly shine—the special effects sequences had been received and dropped into place basically unedited, long and boring but offering fantastic scoring opportunities. Also, Goldsmith was competing against a very sparse use of sound effects—probably not due to an attempt at realism but due to there not being enough time to add them.

As fans know, there are actually two versions of TMP, the theatrical release and an even longer TV cut later issued on video (the latter including the infamous unfinished Kirk-leaving-Enterprise spacesuit scene without a crucial matte painting which would have covered very 20th century studio scaffolding on the Enterprise's hull). The longer version features more music only in that several cues were repeated to cover the restored footage. The theatrical version is currently available on letterboxed laserdisc, complete with the overture ("Ilia's Theme") that originally played over a darkened screen before the opening credits, one of the last times in U.S. movie history this convention was used (another being the same year's *Black Hole*, Disney's space movie scored by John Barry). The score proper (and Columbia's album, CK36334, 9 tracks - 40:06)

opens with a rousing, brassy march that employs a rocking rhythm and percussive accents from bells. Goldsmith was reportedly asked to write a "Star Wars"-type score, but ST:TMP's storyline of a mysterious alien probe threatening Earth clearly required something more experimental, and Goldsmith struck off in his own direction. His optimistic and powerful march was instantly memorable, with a bridge that contained one of the most satisfying resolutions the composer has ever written; it was later used at Gene Roddenberry's orders in the main title for *Star Trek: The Next Generation*.

Equally indelible is the ensuing "Klingon Battle" in which Goldsmith characterized the movie's newly-designed Klingons with a horn fanfare of fifths that developed into a nine-note theme, supported by urgent, low percussion and hollow clackers for a primitive, ritualistic sound that smacked of Prokofiev, as well as Goldsmith's earlier *The Wind and the Lion*. In the same cue, Goldsmith introduced the sound of a strange, electronic gong (the "blaster beam" or "beam," an electronic instrument invented by Craig Huxley also used by Laurence Rosenthal in 1979's *Meteor*) as a signature motif for V'Ger, the gigantic alien entity. With one, percussive "note," the beam creates a frightening, incomprehensible quality that perfectly characterizes the alien menace. The Klingon and V'Ger themes struggle for dominance as the Klingon ships attack, while creaking water-drop bars add shifting, uncertain textures to the backdrop. Midway through the sequence, Goldsmith introduces more material as the scene shifts to an observing Federation space station: a busy, pumping five-note cello motif and variations under whirling piccolo glissandos characterize the Starfleet hardware in an approach similar to Sol Kaplan's old Enterprise flybys, but Goldsmith adds a high-pitched electronic effect that whizzes back and forth from speaker to speaker like a radio pulse. The obliteration of the last remaining Klingon vessel is hailed by a cacophony of fluttering, atonal string, flute and piccolo runs.

The march material resurfaces in "Leaving Drydock": the pulsing cello motif undergoes another variation at the beginning of the piece, the final notes extended, climbing in pitch at the end of each repetition to build a sense of anticipation accented by low piano notes as the Enterprise prepares to launch. Goldsmith's next effect is inspired: a pumping, steady rhythm under ascending brass that strikes as thruster lights begin to illuminate the starship—this is one of the few genuinely exciting moments of the picture, the Enterprise "coming to life" after ten years in rerun limbo. The march theme, in a variety of orchestral settings, escorts the starship out of the solar system in bracingly romantic fashion, underscored with an almost subliminal synthesized wailing like some electronic siren singing along with the orchestra.

Goldsmith adds to his musical description of V'Ger in "The Cloud," a hypnotically atmospheric piece that makes use of a repeating, almost minimalist six-note piano motif, delicate low flutes, and swooshing air effects reminiscent of sounds the composer employed in the desert scenes of *Planet of the Apes*. The piano motif was symbolic, sketching out the factually immense yet emotionally limited expanse of V'Ger's computer brain far more subtly than the movie's tiresomely pedantic script. Goldsmith employed an organ here (and even more strikingly in the movie's first encounter between the Enterprise and V'Ger, a cue actually written/re-written/adapted/whatever by Fred Steiner) in true Bernard Herrmann fashion to lend the alien probe a threatening "God-like" quality. (It was

probably the same pipe organ used by Herrmann on his classic 20th Century Fox scores, too, since Goldsmith recorded *Star Trek* at the very same Fox stage. More trivia: Fox's music director at the time, Lionel Newman, actually conducted the majority of the score so that Goldsmith could sit in the booth and hear the orchestra's balance with the separately-mixed electronics.) Another V'Ger motif was a theme frequently played by ethereal strings, organ or low brass. A subtle adaptation of a melody used in the second movement of Vaughan Williams's Symphony No. 6, the theme consisted of two three-note, ascending chords with a four-note ascending tag. Slithering alongside the piano motif, the string theme represented V'Ger's caged potential for growth with its tentative upward surge (a minor v leading to a major I chord, in some cases vice versa), later climaxing in "The Meld."

With the main themes established, the rest of the score develops the material: "The Enterprise" is an expressive and moving musical tribute to the starship that almost makes five minutes of self-important special effects photography of the miniature entertaining. Opening with the questing cello motif and warm, subdued brass and strings (including a gentle resolving theme later used during the film's final moments) Goldsmith created gorgeously ethereal and lovely string and woodwind textures, lightly accented with electronics, as Kirk and Scotty journey toward the Enterprise's drydock in a small shuttle. Quietly introducing the by-now familiar march theme, Goldsmith develops a kind of gently waltzing love song without words as the two men circle the starship, until a head-on view allows Goldsmith to open up the piece with an explosive exclamation of brass and a rhapsodic and heavily brass-accented rendition of the march. "Ilia's Theme," with its music-box-like piano intro and wistfully melodic theme, was an opportunity to write a love theme in the broad, Hollywood tradition. The second half of the album is swallowed up by the heavy, mysterious and deliberately monotonous V'Ger material, making it tough going for those hooked on the brighter "Enterprise" theme. Nevertheless, Goldsmith achieves some striking orchestral effects in the dynamic "Spock's Walk" and the rhapsodic "The Meld," in which the V'Ger themes resolve themselves in combination with Ilia's as the alien machine "joins" with two humans.

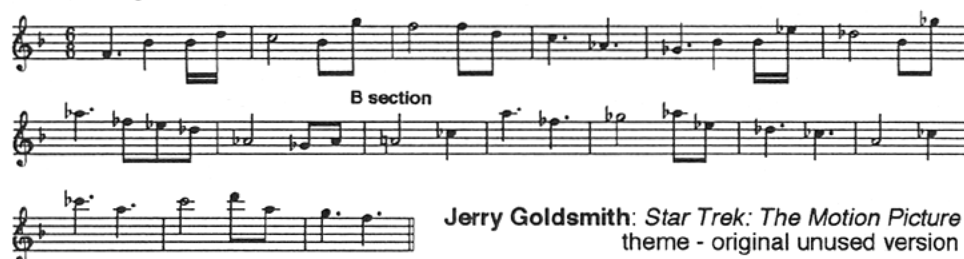
Columbia's album was not a truly digital recording as the cover claimed—it was digitally edited—but the sound was possibly the cleanest and most potent of its kind at the time, and Goldsmith's and Arthur Morton's elaborate orchestrations make for one of the most rousing and interesting soundtrack albums around, a true classic of the genre. The original LP was also the first complete album of music from *Star Trek* in any form, since at the time of its release no music (other than the title theme) from the original series had been commercially released. Of course, there is a great deal of material not included on the album, including a strange, darkly oriental-styled theme for Spock and Vulcan, as well as more space station and V'Ger material. As mentioned earlier, *Trek* alumnus Fred Steiner ghostwrote several brief cues, including the exciting music heard during the Enterprise's first two attempts at reaching warp speed, music for the crew's observation of distress messages from the Epsilon 9 station (and its subsequent destruction), and most importantly the Enterprise's initial encounter with V'Ger, which opens with an extremely aggressive section of heavy brass and low strings that is noticeably different from Goldsmith's style of writing and instead reminiscent of Steiner's approach to the original series

music. Although from all accounts Steiner simply adjusted timings on Goldsmith's original compositions—Goldsmith was under enormous pressure to finish his score and this is by no means an attack on his competence and professionalism, which are unassailable—there does seem to be a slightly different sensibility at work in the "Meet V'Ger" cue, including an extension of Goldsmith's pumping low-strings Federation motif. Additionally, Alexander Courage arranged three brief, subdued renditions of his TV title theme to underscore Admiral Kirk's log recordings, making this score a genuine meeting of *Classic Trek* music and Goldsmith's new approach, which was to cast a long shadow over both future movies and the new TV series which appeared nearly a decade later.

A postscript: Interestingly, the famous *Star Trek: The Motion Picture* march was not Goldsmith's first attempt at a main theme for the movie. Early in the scoring process, he wrote and recorded three cues using a different theme, more a four-note motif developed in various symphonic ways than a hummable melody: these were the Vulcan shuttle approach, "Leaving Drydock" and "The Enterprise." The opening phrase of the original theme was only slightly different from the final version, but this "first draft" was never placed into the strident march setting, instead flowing forth in a style similar to Goldsmith's music from *The Blue Max*. The B section was another soaring, *Blue Max*-like theme that doesn't appear in the final score in any guise. Soon after recording these first versions, Goldsmith and director Robert Wise agreed that they didn't quite work, particularly in "The Enterprise" where a more punchy, upbeat tune was needed to tie it all together. Goldsmith then went back and wrote the version of the theme we all know and love; an example of the fouled-up production ironically allowing the director and composer the time to fine-tune their vision, a luxury rarely afforded by today's mega-blockbusters.

A melody-only transcription of the original theme is included above. You can actually hear it

slow, flowing - not a march



Jerry Goldsmith: *Star Trek: The Motion Picture* theme - original unused version

Transcription (probably with misspellings) by the editor. Note how it's not really self-contained like the final march version is—it wants to keep going, and does, in a series of concert hall-like developments

at times in the final version of "The Enterprise," particularly at 3:18 into the cue, during a closeup of Shatner's beaming face just before he and Scotty get a full-on view of the Enterprise from the travel pod. "The Enterprise" differs from its original version only in the opening (apparently Goldsmith hadn't written the pumping Federation motif at this stage, either) and in the sections where the *Star Trek* march is given full presentation; most of the transitional pieces were held over from the first version. Similarly, the Vulcan shuttle approach begins with the same cello introduction (after Kirk's confrontation with Decker in his quarters) but then employs Goldsmith's original *Trek* theme against high string arpeggios (instead of the Vulcan theme used in the final version of the film) before returning to the Holst-like plucked harp motif for Spock's arrival on the Enterprise. Goldsmith's original crack at "Leaving Drydock" bore no resemblance whatsoever to the final version: without the march material or the busy Federation motif, Goldsmith apparently wrote a more languid classical approach with slowly undulating string and woodwind material for the interior scenes, more akin to the serenity of *Islands in the Stream* than to his propulsive, mission-oriented rewrite. Describing the particulars of this busier, more "orchestrational" approach is difficult, but the brief "Floating Office" space station cue heard in the film just

before "The Enterprise" (totally unobstructed by dialogue and sound effects) was written and recorded during these early sessions; its use of just the beginning of the main theme in a bed of sophisticated, impressionistic colors is representative of the other, unused early takes.

Goldsmith and Wise were correct to move away from this initial approach; the film needed all the punch it could get and the final score delivered in spades. But these early drafts are no less valid as music, and those lucky enough to have heard them (at the sessions, at a lecture Goldsmith once gave, or on the inevitable millionth-generation collector cassettes which sound like 45 minutes of hiss punctuated by slate calls) swear by their brilliance as concert music. Sony Legacy did have plans to release an extended version of the TMP album, but this was to add only cues used in the final film (of which there are plenty). And, since it's been indefinitely postponed, we can quote Jesse Jackson from a ten year-old *Saturday Night Live* sketch in saying, the question is moot.

Special Thanks to Cameron Patrick for his 1986 University of Queensland, Australia thesis on this score, which is where we found out so much of this stuff. (No, it is not available to collectors—at least not yet.)

Next Time: James Horner tackles *Trek*.

CHRIS LENNERTZ

Interview by WILL SHIVERS

I met Chris Lennertz on the set of *Beachhouse*, a University of Southern California (USC) student feature film that he had hoped to score. In meeting him I knew he had the right amount of presence, confidence and what-have-you to make it as a film scorer.

At just 23, Lennertz recently graduated from SC's prestigious film scoring program. He studied under such minor individuals as Jerry Goldsmith, Elmer Bernstein and Bruce Broughton. His assured aura about him did not seem to stem from arrogance but from perhaps an understanding of his field that he attained from his schooling as well as from being an assistant for Basil Poledouris for the past two years.

Meeting him again for this interview, at a decent Venice restaurant, I am reminded that if anything, this guy has what he needs to succeed in this world of egos: a grip.

Will Shivers: We should make this one side, 45 minutes, so I don't have to cut out a lot of stuff.

Chris Lennertz: Okay.

WS: I'm sure Lukas won't want it to be too long. We could do like a quarter of a page little blurb, one question: "So what do you think of the future of film music... great thanks a lot"... Anyway, was it intimidating coming out into the real

world, out of USC?

CL: Yes. The strange thing was, coming from a school like SC with the professors there, you know, Elmer and Bruce and Chris Young, all year you've been talking about \$250,000 a month music budgets and London Symphony and things like that. And then you come into the real world and somebody smacks you with a movie with a \$500,000 complete budget and the biggest star on it is, you know, Loni Anderson or somebody [I laugh], and it's beach bimbos in France. It's a culture shock more than anything else. You have to work your way up there.

WS: We often talk about the hacks versus those who have been classically trained, like yourself...

CL: My biggest thing has always been melodies. If someone has a real talent to write good melodies, I can't fault them for that. If they've got the brains to hire good orchestrators and people to get them out of a jam, when given the opportunity to make that kind of money and be in that profile of a career, you can't blame 'em. It's just frustrating for people who are in my position who spend a number of years in school studying orchestration, composition, both classical and film, being out there in front of a symphony orchestra for two or three years, doing recording sessions, scoring student films, really feeling like you've worked your way out with every sense of

DON'T SKIP THIS ARTICLE!

...JUST BECAUSE YOU DON'T KNOW WHO CHRIS LENNERTZ IS. HE'S A USC GRAD TRYING TO BECOME A FILM COMPOSER—AND DOING A GOOD JOB OF IT—AND HAS VALUABLE INSIGHTS ON WHAT IT'S LIKE TO BE IN THAT POSITION.

INTERESTING! NOT BORING!

it. You know the range of your own instruments, you know the unusual sound that the oboe makes at such and such a pitch. And then somebody coming from the rock world or knowing a certain producer or director, who is basically someone who fumbles around with a synthesizer—and with today's technology, you can make a synthesizer sound pretty damn good fumbling around with it... It's just frustrating for those people who put in the real time to get to that, you have to work twice as hard to get the chance to do something impressive.

WS: Did SC prepare you for the synth-type work you now have to do?

CL: I think it does. I don't think that the premise of film composing changes between electronics and orchestra or live instruments. It's the same, it's just a different palette. Whether an artist is using oils or watercolors, he still needs to be a good artist to make a good score. I've heard scores that are almost completely electronic that

I've liked immensely and I've heard scores that are full orchestra that I haven't thought were that great. The bottom line comes down to the craft. And I think the schooling that I went through and that a lot of people go through really teaches you to compose, not to make sounds, or soundscapes, which is the easy way out. And with low budget movies, the expectations aren't very high. The movie that I just finished, when we were mixing it, everyone was amazed at what I thought was average, par, you know, what I thought was expected. They were so used to one or two synthesizers playing a rhythm groove underneath a melody. That's not film scoring. That's writing songs and pasting them in.

WS: *You've adapted what you've learned in school onto a shitty horror movie. It's almost a tougher job. I would think on a low budget, crappy movie.*

CL: I think so. They're always saying, "Save my film," "Save this film," "This scene isn't scary and it needs to be." I'll do what I can but the music is not gonna save the film. The sound effects, the music will help a bit but it's not gonna save a film that's not good.

WS: *If I turn on Cinemax 3 or whatever it is and watch one of those movies, the music does anything but save the movie.*

CL: The expectations are so low and the reason they are so low is because of what people can get by with. The same thing goes for the films. If all films that were in the low budget range were of the quality of say a *Pulp Fiction*, the music would then elevate itself to that quality as well. When you've got a film whose major plot twist has to do with a skateboard that can talk or so-and-so who happens to be a murderer in a strip club, you can't expect that to be very inspiring to a composer or a sound effects editor or to other artists who are trying to help out your work. It's trying to get inspired by something that's not inspiring. It's very hard to do.

WS: *Just imagine a better film or...*

CL: Yes. Often I do.

WS: *Does it work?*

CL: Yeah, it does. A lot of times what I'll do is actually go through and do the timing notes to the movie and really watch the scene and know what the scene is. I know this is a scene of so-and-so getting shot and then running down the hall, chasing, and then there's a suspenseful ending when he gets killed. Say that's the scenario. What I'll do then is turn it off, and I won't write to picture. I'll write to those timings and I'll let my mind imagine the same scene with better actors, and better sets and better production value. In that sense the music comes out and hopefully, I guess the point is, the music will be written for that movie and hopefully elevate the movie that I started with to that, or closer to that level.

WS: *You're not afraid of it sticking out like John Barry music in The Specialist?*

CL: No, I'm not because, I don't know, I kinda think that it's all basically a formula. Say, if you have a Toyota but you happen to use the best gasoline you can use, it's still gonna make your Toyota run better. You know what I mean? I don't know where that came from [I laugh]. It's one of those things where I just feel like it's my job to do the best job on the music that I can and if the film falls short, it's really not my fault. You know. [laughs]

WS: *Talk about SC as a stepping stone...*

CL: It's amazing being in Los Angeles especially at school like that, one renowned for its programs in film. You have a tendency to meet all kinds of people. When I went to USC I knew

I was going to do music in general. I had a composition teacher sophomore year who ended up being friends with a major studio musician in Hollywood, Ralph Grierson, the big session keyboard player. He introduced me to Ralph, and Ralph invited me to go check out a film scoring session that happened to be a Henry Mancini session for the movie *Tom and Jerry*. I went and basically spent the whole day watching Henry work. And I remember at the end of the day, Hanna and Barbera were there producing the movie, and they decided that the ending wasn't right. I saw Mancini run into the next room and close the door, and about five minutes later he walked out with a stack of music and just passed it out to all the musicians. One, two, three, they did two rehearsals, two takes and everyone loved it, the producers loved it and they said okay, that's a wrap. They changed it right on the spot. Like a good 16 bars of music. In five minutes. I saw the power, the glamour, and the rush of that area of music. I turned to Ralph and said, "Okay. This is what I'm gonna do." And from then on the only question has been how do I get there.

WS: *Easily that could intimidate you more than anything else.*

CL: I think a lot of people are intimidated. What people don't realize is the personal side of the business. You need to possess a certain amount of self-confidence and social graces to make it as well. All of my classmates at USC were incredible musicians, they were all very talented. But when you subtract the number of people that didn't necessarily have the self-confidence or the drive to get in there and make the connections that they needed to make, I think it diminishes my competition greatly. That has a lot to do with it. But being at USC you certainly were exposed... After I met Henry Mancini I went on to the film scoring program, I studied with Bruce Broughton, Chris Young, David Raksin, and Elmer Bernstein, one of my most favorite teachers of all time. He's a genius. I love the guy. He's incredible. I went to Elmer's scoring sessions, to Bruce's scoring sessions. I still keep in touch with Chris Young a lot. I met Basil Poledouris at a seminar, he's also a USC graduate. We actually ended up meeting at a later date. And I've been working as his assistant since June. His studio's four blocks from my house. So whenever I'm not working on my own film, I'm working on Basil's stuff. We just finished *The Jungle Book*. We're starting *Free Willy* the sequel in about a week. So it's been infinitely an amazing experience for me to have that kind of training and the people to back up the training. And they've been great. They've just been incredible.

WS: *Do you think film composers as compared to other talents in the industry are more friendly or down to earth as people?*

CL: Oh yeah. One of the things that I really enjoyed as I slowly began to meet the top notch composers, the real steadfast composers, the Basils and the Elmers of the world: you're kind of intimidated when you first meet them, but I was just amazed at the normalcy of their lives and of their personalities. They're caring, they're fun, they're family people, they have real strong family lives. And that was something that I was worried about when I first got into this. I was worried about the Hollywood stigma that it's just cutthroat and whatever. And yeah, it is to a point, but a composer has one of those jobs, creative and important and very rewarding, where except for the film score crowd like yourself, Basil could walk down the street, I could walk down the street in 20 years and nobody's going to know who I am. And that's great. I think that makes everything a lot easier.

WS: *They'll never see your face but they'll hear your stuff and at least you'll be remembered or whatever.*

CL: That's the thing too. I would be lying if I said that I wasn't, that I didn't have an ego or that I wasn't attracted to the world of film music or film because I just like attention. I'm definitely the kind of person that likes to be the center of attention, that's why I like conducting my own stuff. But it's one of those things where if you want to be the center of attention, you can—someone asks for you, you say, "Oh I just finished this film..." But it's not one of those things where everyone in the whole world is gonna be... the people who will really care are the people who are really music lovers and will appreciate your work. So I think that's a great luxury of this particular career in film.

WS: *What do you think is the most valuable thing Basil has taught you?*

CL: I think the one thing that he taught me that I needed is patience. He would talk about how it took him eight years to get his first feature after he got out of USC, when he finally got his big debut with *Big Wednesday*. John Milius was one of his best friends from USC. I get depressed doing movies that don't necessarily have the budgets or the scope to accommodate real sweeping music that I like. It's nice to have somebody like him in his position to say look, it's gonna change, it's gonna get better. I have about ten or fifteen friends who are close to me at SC who I know in five or ten years are going to be successful in the film world and are going to ask me to do their music. So it's kind of a waiting game and he's made it a little bit easier to take that news. He's certainly been a big help with introducing me to the film world in general and to the politics of the way things work.

WS: *Have you had trouble finding your own voice despite this?*

CL: Tough to have everything sound completely original. You take in all the ingredients of the recipe which happen to be all your favorite composers, and then it takes a couple of years to mix them together and eventually get your style out of that mixture. When you look at the composers that are big right now, you know they did that with Bernard Herrmann and David Raksin, Max Steiner, all those guys. I think now we're asked to mature in the same way but the ingredients of our mix are Goldsmith and Williams, guys like that, and then what we have to do is kind of take all that in, take all the knowledge in from them and their style and kind of [laughs] come out...

WS: *Make it your own.*

CL: Yeah... come out with our own voice. It's hard to have that always be original, especially with being young and not having a lot of time to mix it around. It's important to really try to steer your director away from the temp tracks and convince him or her to give you the freedom to try something new.

WS: *You have to fight to be unique, right?*

CL: Yeah, I think you do.

WS: *In order to stand out, you have to be unique, that's...*

CL: You do. There's a lot of people who can copy styles but I think the ones who are going to be the next Jerry or the next John Williams are gonna be the people who are not copying styles, the people who no one else sounds like. Hopefully, I'm not sure if I reached that point completely yet, I wouldn't think I have, but I plan to. That's definitely something I work towards and try to steer the films that I do towards allowing me to do.

WS: What do you think is different about a composer going out into the world now as opposed to, say 10, 20 years ago?

CL: The thing that depresses me is with the onslaught of all these video movies and the cable channels, there's so much... it's good because there's a lot of work but it's also bad because it lowers the expectations, which means a lot of people who probably don't deserve to be getting the work that you should be doing are getting it. It seems that in the old days, people like Goldsmith were getting into films by starting in smaller TV shows. Now, it's basically look, Mike Post and Snuffy Walden are doing all the TV there is. And they have 18 people in their company writing for them. It doesn't give people a chance to move up... TV is just different than movies but at least the production value is good. Yeah, you might be working for an 18 piece group rather than a 90 piece orchestra, but it's a good training ground and certainly a lot more

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respectable than B movies.

WS: That must be discouraging.

CL: Yeah, and the other thing that's discouraging is that a lot of people won't take a chance on a composer. There's a lot of these young directors who are in their early and mid-20's who are getting their first-look deals with MCA and Universal, or they're the young screenwriter who gets the chance to direct his first movie or something. It's their first time, but they'll still go and hire James Newton Howard. I'll be interested to see what the guys who did *Clerks* finally do on their first studio movie. Is the studio going to let them go out and find someone their age with their experience and their life experience to score their movie? Probably not. They're probably going to take somebody in their 40's and go "Here." That's one of the reasons that the changing of the guard doesn't happen as often as it does for directors and actors, because it seems to be the same people over and over again. And I'm not saying, I mean by all means these people have certainly earned their greatness and they've earned their spot. But when you get these 20 year-old filmmakers working with 40 or 50 year-old composers, I think they should be working with people their own age because that's where you get the new ideas. I know I've got so much in common, I know what they went through, we went through the same thing, the same time frame, our minds work the same. I'm the person that should be writing the music for their movies. And I think that the studios or somebody is not allowing that to happen, you know? [This is totally true and happens all the time. Sam Raimi couldn't or wouldn't use Joe LoDuca on *The Quick and the Dead*; ditto Danny Cannon jettisoning David Arnold on *Judge Dredd*. In both cases, Alan Silvestri was needed to make the studios feel comfortable. -LK]

WS: It's usually the risk that pays off the biggest.

CL: Right... I'm sure half of this is because of the fact that yeah, I wish I was doing these movies. Great, I'll admit that. But it does make sense.

WS: It's a heck of an excuse anyway. Do you think the young new composers are taking as many risks as they used to, or are they just repeating the same old thing?

CL: I think a lot of them don't take risks now. A

lot of composers in general right now are not taking risks; at the same time you have to add that the director is not allowing risks to be taken and if you wanna work... even the movie I just did had a very obvious temp score that this particular interviewer could pick out right away, at least the main title of it, the rest of it I got a little more freedom. But a lot of times you will have a director say to you, "This is really what I wanted but I can't afford it, I want as close to this that you can get without being sued." And then my response to that is, well, I'm gonna get as far away from that without getting fired.

WS: [I laugh] Now that's a quote.

CL: That's one of the other problems with B movies. Most of the time B movies are copies of A movies, rehashed, so they want a copy of that score or that style score. When you keep copying everything like that, it's really hard to be really creative. There are a lot of supporters for new talent, there's been a lot of people who have been

enthusiastic about me, about young composers in general. The people at Gorfaine-Schwartz have given me a chance, I'm not necessarily a full client but they're very nice to me over there. The people at BMI, they're great, they've been amazing to me... they're really a big proponent of new things, and they're trying real hard to keep their minds open to new stuff. And then they support you, you get a hit movie, and you've got the director who's just making the remade version of such and such, and then all of a sudden all this excitement, all this hype about doing something new gets stonewalled. And it's sad. When you look at all the best movies in history, they're the *Star Wars*, the movies that people said were not gonna make it or were just too farfetched. Those are the kind of movies that are gonna make somebody a big star and I wish the people in the film world would take a couple more chances on that. Let young people like myself get involved 'cause we're the ones who really have the new ideas... you know what I mean. And you, when you direct, I'm your man. Or whatever you decide to do.

WS: You were talking about music budgets at one point.

CL: What's very discouraging is that presently with the package deal you get a certain amount of money and you need to come up with the entire thing. Now matter how much you spend on recording, or mixing or hiring players or whatever, it all comes out of your budget that they give you. So, if you spend all that money, you don't have any money left, you got paid zero for that film. The last film I did, I spent 80% of my budget on production. I took 20% home and that's ridiculous. They wonder why the scores aren't that good. Some people will say, "Forget it, we'll throw 80% into the score and make it as good as I possibly can." Other people are gonna say, "Well screw it, I'm just gonna put all the money in my pocket, do it completely on synths, completely low quality, not invest anything in the score." It's encouraging low quality basically because everyone wants to get paid. At some point in your life you're not gonna be in the position to say, "I could spend the such and such on the production." You're gonna need all that money and you're gonna end up putting out a cheesy synthesizer mock-up that you did in two weeks without any live elements or anything like that.

WS: On one of those mini casio keyboards...

CL: Yeah and it's discouraging. They keep asking for more when achieving less. You really get what you pay for. I'm a big proponent of live instruments. If I never had to do a completely synth score again in my life, I would be the happiest man on the planet. I have a hard time making mechanical sounds emulate human emotions. I really feel that human emotions should be played by people and with human sounds. It always sounds second-rate to try and do the opposite.

WS: What about the A-class film? I mean Hans Zimmer is stuck Mr. Synth-boy.

CL: But it's synth with orchestra. A lot of synth are for a purpose too. Tom Newman, when he did *The Shawshank Redemption*, something that I liked, when you got into the cold dark prison all of a sudden you started hearing the samples of the metallic rhythms, and then when you got into the emotional scenes, you got back into the live instruments. To me that makes perfect sense.

WS: It's a delicate balance. It should stick out.

CL: Definitely. James Newton Howard's another great composer who can mix the synths and orchestra. I think *The Fugitive* was great. When everything came in it made sense. So it certainly can be done. Synth is just another instrument. It shouldn't be used in place of... it's just another color to the palette. Unfortunately with our budget it's the only color. [laughs]

WS: Do you think it's rare for someone to invest like you did 80% of the music budget? You said they were surprised...

CL: I think it is rare. I've seen other films that this company has done and the scores were not necessarily outstanding. I think they were surprised but that was the point I was trying to make, it was like look, just because the film I'm working on is not an A film doesn't mean I'm not gonna take every step I can to make the score an A score, because if I wanna be an A-list guy... if you lower yourself to whatever plane you are forced to deal with I don't think you'll ever make it to the next level. If you always work towards where you want to be, you're gonna end up slowly working through the middle section, you know what I mean. My feeling is right now, especially at this point in my career, I'm so young that if I ever do anything half-heartedly that could be a death sentence. I think an A-list composer can get away with doing a mediocre score and have it not make that big of a difference, but when you're at a point where every score you do is the next step up this ladder and you're as impatient as I am, you have to keep climbing with every single score regardless of the medium that they give you. You can't let it drag you down.

WS: From what I heard you're on the right track.

CL: That means a lot more coming from you, a film scoring connoisseur, than... my mom or my friends. I remember playing one of my scores for Jerry and he said, that's really good. Coming from him, that's really a big boost. [laughs] Basil heard my last score and said, "Oh I really like that." If Basil and Jerry like it and somebody like you, or a director that really likes good film scoring, that means a lot.

WS: I don't see you stuck in B movie land for very long.

CL: I'm hoping this is a step on the ladder rather than the plateau. Spend now, play later. The only way you can move forward is if you're forward-minded, if you're a dreamer or whatever they want to call it. It's the only way you are going to get to that point. You might never make it to exactly where your dream had been but the only way you're gonna get close is to take that road. •

INTERVIEW WITH THE COMPOSER ELLIOT GOLDENTHAL

by DOUG ADAMS

When I saw *Batman Forever* this summer I heard this great sound. A sound with thousands of tiny, delicate attacks careening from the rear of the theater toward the front. My first thought was, "Wow, Elliot Goldenthal really got a decent dub in this scene. I wonder what he sampled for that?" I then noticed my feet were being bombarded by thousands of tiny, delicate projectiles. The sound was some kid dropping his box of M&Ms in the back of the theater, but it went to prove a point: when you see the words "music by Elliot Goldenthal" be prepared for anything. In a world of studio-enforced temp-track clones his music and willingness to break with tradition is a breath of fresh air. While other composers are hard at work becoming the next Composer X, Elliot is hard at work becoming the first Elliot Goldenthal. I knew through reputation that he was a consummate musician, but I was happy to find that he's also a very clever and funny person to spend an hour with and I'd like to thank him for his time. (Also, thanks to the people at Ronni Chasen's office for putting up with my sometimes bewildering phone demeanor.)

Doug Adams: First, just let me congratulate you on having a really terrific year. A lot of great stuff has happened.

Elliot Goldenthal: It's exhausting.

DA: Well, I guess that's the price. How has your career or even your attitude changed over the last couple of years now that you've become one of the better known figures in film music?

EG: I don't think it has. I stay within myself, I don't really reflect on anything beyond the job that I need to accomplish. Oddly enough, I've had very good luck in terms of working with collaborators (meaning directors) that I have good synergy with. From Gus Van Sant [whom] I had a great time working with on through Ron Shelton, etc., etc. In general a lot of support. And also in general you're never happy about what happens in the final dub so it never really changes.

DA: That's too bad. When you start working on a film, what kinds of things do you originally look for to get your approach? Some of your works like *Batman* this summer seem very character-based. Something like *Alien³* seemed very atmosphere-based.

EG: Well, in *Alien³* that was something that David Fincher [the director] and I had many conversations about—almost a year before the movie—about trying to create, as you would say the word, atmosphere. Trying to create a musical sound world where you never knew what was going to happen next in terms of a sense of surprise and uneasiness prevailing wherever you are. That took tons and tons of preparation: creating homemade samples and combining them with large orchestras and a lot of alternative quote-unquote orchestration.

And in something like *Interview with the Vampire* it was very fortuitous that there was an organic content in the movie to start a score. For example, the ages: going back four or five hundred years. I, very simply, took almost the history of instrument building—the chronological development of musical instruments starting with the human voice singing liturgical stuff (which I changed the language on), to the viola da gamba, through the harpsichord, through the piano, through the conventional modern symphony or-

chestra. So, if you look for little organic things in a movie it really, really helps.

In *Batman* I wanted a contrast between the large, Gothic, orchestral heroic-type stuff one expects for a superhero. In contrast I used a lot of 1950s and '60s electronic instruments for the Nygma character. From the theremin to old Farfisa keyboards and very, very old electronic organs and things like that, to try to create a 1950s, '60s electronic sound for him. I also used a lot of film noir chords that sort of reflected the cinematography for the Jim Carrey character.

DA: Now, in the past year you've done a film about vampires, a biography of a baseball hero, a summer blockbuster comic book film...

EG: ...And a schizophrenic composer in a movie called *Voices* that I just finished in England. We recorded that at Abbey Road [for a] Sony Classical release, so you can throw a schizophrenic composer in.

DA: That leads me to my next question: do you look for these varied films that allow you to try all these different approaches?

EG: Yes, yes. Between myself and my agent, they look out and I look out for subject matters that allow me to not just be mundane—that offer me other levels of reality so that, specifically, in the realm of orchestration and in the realm of thematic development you can get beyond what a studio would expect to be a normal-sounding film score.

DA: So, it's a very conscious choice.

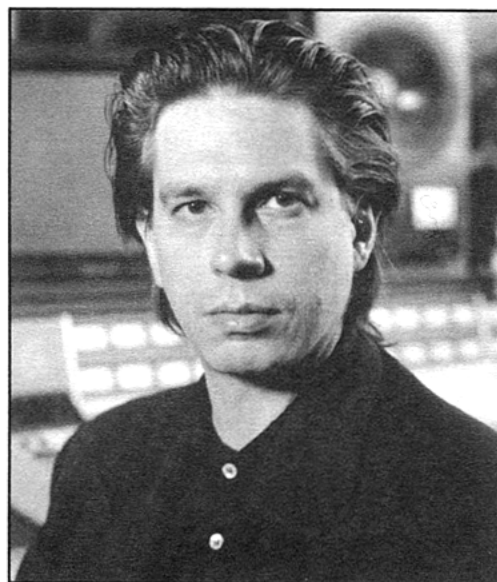
EG: Very conscious. There are many, many types of films that I just say no to.

DA: Your music always seems to say something about the nature of the film; it's never just there playing along. The "*Libera Me*" summed up the entire story in *Interview*.

EG: The "*Libera Me*"—it's interesting I actually changed the words in Latin. No one ever got the joke, but the original Latin was "*libera me, Domine de morte aeterna*" which is "save me from everlasting death," and I changed it to "*vita aeterna*" which is "save me from everlasting life." Plus I had the Latin "*lux aeterna*" which is "eternal light," which is another thing that pisses off vampires. No one got the references, but at least it was fun for me. [laughs]

DA: I guess I've got to brush up on my Latin. Well, you've got that in *Interview*, you had the theme of precision versus chaos in Cobb. Like I said, the music always sums up the nature of a film. What do you see as the purpose of your music in a film? Is that what you're aiming at?

EG: I think that it depends on the movie. I definitely want to enhance or create this tactile quality in the music that the audiences go at. Music does something to them. In *Drugstore Cowboy* I based the music on different drug states and the kinetic movement that I've watched in seeing different kinds of dope fiends move. A heroin addict moves completely different than a speed freak, obviously. And someone who's addicted to marijuana and smokes every day has a different movement that someone who's on LSD. It was almost composing ballets to different types of drug states. In different films you look and you search for that type of thing that will make the music a heightened character in a movie. In *Cobb*, I think the key word is "collision." Everything I tried in this score was having colliding



ideas to get a sense of the way Cobb lived.

DA: Right. One of the more interesting things I noticed in Cobb was during one of the baseball flashbacks, I think it was when he was watching the retrospective film, it seemed like you scored the flashback backwards. Whenever he was being an ornery old SOB you played the cheerful piano rag, whenever he was doing anything heroic you got the low brass and all that.

EG: Yeah. That was a very difficult thing to score. First of all, it was very difficult for me to compose a rag that really sounded like something that was from 1905. And I definitely was not after the sort of up-tempo, barrel-house kind of rag that one would expect. I wanted to compose a very, very sunny, simple halcyon-days-of-1905 feel. That was the way baseball was played, as opposed to this growling, snarling, combative, threatening way that Cobb played. So, there's the orchestral growls and snarls and low brass and things representing the fire in the belly of Cobb and his warlock way he approached baseball as opposed to the sun (which is the rag) that kept coming out which represented the atmosphere [from] let's say 1905 to 1910.

Cobb is one of my lost children. I worked so hard on that score and, really, I think it's one of the better scores in my recent output. It's kind of a shame that the film didn't get as much exposure as it should have.

DA: Would you rather have seen that score nominated for the Oscar than *Interview*?

EG: Yes. Although I also liked the *Interview* score, but I felt bad. Not about lack of attention for my music, but lack of attention for the movie. I felt that Tommy Lee Jones's performance was really great.

DA: Yeah, I happened to see it and thought it was very powerful.

EG: Just look at what's out there in terms of movies. And you think about *Cobb*, I mean it's so much better than what's out there.

DA: It had a problem finding an audience, I guess.

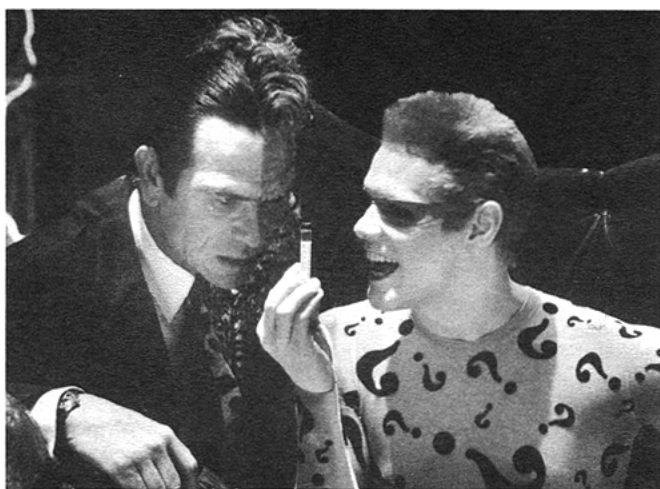
EG: Exactly right!

DA: Okay, well, on to *Batman*. First of all, how did you get hired for that project?

EG: I was the first one to get hired on *Batman*, before the actors, before the script.

DA: That's pretty good.

EG: Joel Schumacher went to one of my sessions during *Demolition Man*. Actually, no—Gary LeMell over at Warners gave Joel a tape to listen



to. And this is Joel speaking: Joel said that he listened to it for five minutes and then called me up. This is quoting Joel. This would have been a year before *Interview with the Vampire*.

DA: Was Schumacher shopping around for composers at the time, or did he just hear it and that was—

EG: —That was it. He just heard it and that was it. He was shopping around I guess.

DA: Wasn't he originally going to have you go with the Danny Elfman tune?

EG: Yes.

DA: How was the decision made to go with your original theme?

EG: I didn't want to use the Danny Elfman theme because I felt that everything else in the movie was kind of new, kind of different. It had a new look, a new Batmobile, a new Batman, a new director. I just felt that having just one element from the other films where there was no element from the other films in the other aspects—I felt it was kind of wrong. Also for me, it's very difficult to have a theme without developing that theme throughout the movie. See, if I were to use Danny's theme in the title I'd want to develop that music throughout. So, it put me at an artistic disadvantage and although I like the [Elfman] theme a lot I told Joel, "Listen I'll write my own theme and then you decide immediately on the set." So he heard my theme and he said, "that's fine," and there was no more talk about it.

DA: He was so strong with going with the new approach, I saw him mention that in the news a lot; why would he want to bring back an element of the first two films?

EG: I think it had to do with pressure from marketing at Warner Bros. There are a lot of people like McDonald's wanting to sell *Batman* glasses and all of this. So, after hearing two movies in a row that had Danny's theme in them, plus a *Batman* cartoon, they started to associate *Batman* with that theme. But, Joel was consistent to what he said, kept an open mind, and was totally open. I used to play with him. I'd say, "Joel, that might not be true [that people associated *Batman* with the Elfman theme]." I said, "Let's poll people. Let's go into a diner. Let's go anywhere you want—into any office and walk in and say, 'What's the *Batman* theme?' and someone will sing: [sings the *Batman* TV theme]. Nine out of ten people you ask what the theme to *Batman* is, they sing the TV theme." And then you realize that's the truth. I mean that is the truth! Most people think of that as the *Batman* theme and not Danny's theme or my theme. So I said, "If you really want to go with marketing [laughs] use the TV theme!"

DA: That would have been an odd combination.

What kinds of things was Schumacher after in terms of music? Not just the main theme, but the ambiance of the whole picture.

EG: I think he wanted a lot of sexy music between—a lot of sensuality between Batman and Nicole [Kidman's] part. And I think he wanted Jim Carrey's music to be just as—there was a lot more written than got into the film, they chose a lot of sound effects—but, I think he wanted a certain sunny... there's a word like "camp," but it's not "camp." And I found using a lot of dance themes for him (tangos and fox trots and things like that) really helped his character.

Obviously, for *Batman* they wanted heroic. Make no mistake about it, it has to be heroic and it has to get the kids going and in many respects it has to be march-like. Martial. And that's what it was.

DA: I know they had the first CD that came out with all the pop tunes on it. Was there ever a problem worrying that that was going to end up in the film and not your score?

EG: That was a constant discussion. Joel didn't want to be influenced by the pressure of the pop songs. And he felt he was going to go his own way. At one point there was another pop song that he had pressure on putting in and someone mixed it in and he got furious. And then he put my music back in. He didn't really want to relent to that kind of marketing nonsense. I think [the pop CD is] a terribly damaging thing for me because people don't think of the soundtrack as the soundtrack. It's total lies and misinformation that people think that these pop songs, 90% of which don't appear in the movie, have anything to do with the movie. If they really wanted to call the soundtrack album what it was, they should have called it [laughs]: Songs Inspired by the Deals Made by Record Companies for the Up and Coming *Batman* Movie.

DA: That would sell pretty well. Was there a problem with getting your music released on CD? Did they just want to do the one?

EG: Yes, there was a problem because they spent so much money on the pop song album they wanted to limit my album to only a half hour. And there was a lot of back and forth discussion until finally they agreed to have it 45 minutes and actually there's two hours of my music in the movie. So, I had to cut out, as you can see, an hour and 15 minutes of music.

DA: Was it hard to make the cuts then?

EG: Extremely hard because there's tons and tons of action sequences and you don't want to put them back to back on a CD, but I had to because I've only got 45 minutes. If I had let's say an hour and a half, or an hour and even 15 minutes [of music] I could space the album out a little more like I did on *Vampire*. I love what

came out, I don't feel bad, I just wish they would have tried to market a score as opposed to what they call a "soundtrack."

DA: Well, let's get into the meat of the score, specifically your *Batman* theme. Like we talked about, the character's had so many thematic presentations, was it difficult to find an original theme and still give people the sound they expected to go with the film?

EG: Yeah, it's a challenge because you realize what you're dealing with is a franchise. When they flash that McDonald's is selling the *Batman* glasses you hear a theme and it immediately has to sound like you want to go to a *Batman* movie. And I think that what I did was, instead of trying to work out stuff meticulously at the keyboard, I just made believe I was a kid again playing with soldiers and [used] what comes out of your mouth when you score your own cowboys and Indians when you're two years old. Every kid can score. Every kid scores their own army games—listen to them. They'll go: [sings a series of fanfares and gun shots], you know? So, it's taking the most basic approach like that and then finding a theme that sounded to me like what every kid would think of as a *Batman*-heroic theme, [sings his *Batman* theme] and then going to the piano and working out the harmonic details.

DA: What do you think it is about this character that always suggests these darkly operatic sounds?

EG: [Laughs] The fact that he's wearing black and that he's a bat and bats live in caves! And he has a double life and that's the stuff that does not want to suggest anything but opera and darkness. That's what the appeal is in that hero. It's that he's masked and that he's caped and that he's wearing black and all of that and his roots are in a cave.

DA: You also threw in a lot of physically oriented music: the jazz and the dance music. Was that your reaction to an extremely physical film?

EG: I wanted to lighten it up. I wanted people to smile. There were depictions of dances in the movie, but I think that one of my first impressions about this *Batman* was [that] the city was one of the characters. And if you think about Gotham City you think about America, probably New York or Chicago. And those cities are synonymous with jazz and dance rhythms specifically found in the '40s and '50s. '20s, '30s, '40s, '50s: you can't help but think of America without thinking of jazz. And I thought it was very important not only to have a sort of post-Wagnerian orchestral music, but a very American Gotham City sound.

DA: We talked about the *Batman* theme; how did you go about finding your themes for the other characters?

EG: In terms of Jim Carrey I just did a portrait of what I thought a lot of the music sounded like in the film noir period and then I just took it to the left. If you listen to the album the thing called the "Nygma Variations (An Ode to Science)" there's a lot of really "out" stuff there. I just watched the character. I think Jim Carrey does it all in his super-charged, kinetic, physical comedy. I think it really almost composes itself.

DA: How about for Tommy Lee Jones's character?

EG: Tommy Lee Jones—I didn't mince it or try to disguise it in any way: he was a villain! And I wanted the darkest, meanest, villainist stuff that you associate with that. I kept a lot of the orchestration in the low, low brass and strings and tried to create a very menacing slow march for him.

For Robin, a lot of his character has to do with the reaction to the death of his family and to the sadness which accompanies that, which, in many respects, unites him with Bruce Wayne because Bruce Wayne also lost his parents tragically. That sense of tragedy and dark clouds that follow people, that sadness and remorse, I think it's what was very important and essential for me to make it believable that Batman and Robin were made for each other—that they had this background in tragedy.

DA: You mentioned a little bit about Jim Carrey's theme and how it was pretty much trying all those wild approaches at one time. But, it seems like he has that little four-note motif that goes with him a lot.

EG: Yeah, [sings it], on the theremin.

DA: Did you keep that purposely short so that you could use all the different variations?

EG: Yeah. If you think about another four-note theme [sings the opening to Beethoven's Fifth Symphony], usually when one has a little motivic icon or something that's very recognizable, it then becomes easy for you to pick up if you do many, many different variations on it.

DA: Okay, interesting. It seemed like besides their own theme everyone seems to get a little pool of motivic material to use. Were you setting up everybody with their own texture in the film?

EG: Oh, absolutely. I wanted to bring the good old piano in for Nicole, just a sense of carefree and sensual pleasure. And also, again, something that was very jazzy and, oddly enough, a tango. It's a veiled tango. Look at the scene on the roof, it's almost looks like they're doing a tango, but they're not dancing, they're posturing, vying for power and sexual dominance and I wanted to reflect that in the music with a very sensual tango.

DA: Did you find it easier to write for a very visual film like *Batman Forever* or would you prefer something that's more story driven?

EG: It's harder when you're writing for something like *Cobb* because unless there are long stretches without dialogue it becomes difficult to compose because you don't want to fight with the words. Thankfully there were long stretches where the music could just suggest the psychological states of the character. *Interview with the Vampire* was a strongly visual film, but it also had tons and tons of dialogue, usually whispering dialogue. So, that would be a type of movie that's both visually oriented and very, very book oriented. It doesn't matter to me really.

DA: *Batman* was, obviously, Warner Bros.' big summer money-making film. You talked about how that affected the behind-the-scenes workings in getting your music heard at all. Did it affect your output as far as composing? Obviously there had to be a considerable amount of pressure.

EG: No, there's always pressure. I don't find one pressure different than another pressure. I just composed an oratorio based on the 20th anniversary of the end of the Vietnam War—a thing called *Fire Water Paper* that I composed right before *Batman*. That was a kind of international pressure where you're dealing with people's lives whose legs got blown off, whose husbands never came home, whose houses were napalmed and they're coming to the theater to hear what you have to compose based on an experience that happened to them 20 and 30 years ago and is continuing to try to destroy their lives. That's real pressure because it's real. [On *Batman* I just took the approach that it's a comic book and I'm going to have fun with it. Basically, that's what I did, I just enjoyed myself. It was pressure because there was very little time. They cut the film down from two hours and a half to, like, two hours and five minutes or something like that. I think at most I had a month to do it.

DA: The last time you talked with Film Score Monthly you said, "I like to use the orchestra in exciting, alternative ways in terms of orchestration." Could you discuss some of the things that made this score exciting to you—some of the techniques that you used?

EG: In this it was basically straight ahead. The supervising orchestrator that I've worked with a number of times, his name is Robert Elhai. In a film like this I wanted to stay away from extremely complicated late 20th century orchestration techniques. But, where I had the most fun was the combination of the jazz-oriented stuff and the orchestra with Jim Carrey's stuff. And also the Gotham boogie woogie which is almost a weird amalgam of "Flight of the Bumblebee" in seven four time, boogie woogie, and 1950s and '60s big band jazz/spy movie type music. I think in using those kinds of retro elements and deconstructing some of the type of music that you expected out of the 1960s I had great fun with it. I had great fun using outdated and outmoded electronic instruments in conjunction with the orchestra for Jim Carrey's stuff. And I used some harmonic voices. We had a few sessions with a harmonic choir for some of the flashback sequences. But, in general, the orchestration in *Batman* was pretty straight ahead with the exception of Jim Carrey's.

Also, I think in all of my scores combined at least in the last few years I've never used a piatti—a crash cymbal. In *Batman* there must be two hundred.

DA: You listed a lot more orchestrators this time on the CD. Was that just because of time problems at the end?

EG: That was just time problems. I used to orchestrate primarily myself. Then the time got less and less and then I found [myself] working with Bob Elhai. Basically, he understands my orchestrations to such an incredible degree that he just saves my life because I could never get it done all by myself. In terms of time [on *Batman*] it was just impossible. It was a month in which two and a half hours had to be composed. Typically, a day of work went like: I compose from six o'clock in the evening to six o'clock in the morning, in between Bob and I did the orchestration and got that together, the copyist picked it up at ten o'clock in the morning, and the sessions were that same day. Every single day it went on like this for over three weeks. It was just an unbelievable amount of exhausting work. One of the delightful days was my work with Shirley Walker who worked on all the *Batmans*, I think, including the cartoons. Shirley was wonderful. She conducted one session and also was tremendously good-spirited and it was nice working with her. But, if I had my way, if we had the time, I

think it would just be myself and Bob doing all the orchestration. But, we'd need more time.

DA: You said the score to *Batman* uses, obviously, fewer late 20th century orchestration techniques as opposed to something like *Alien*³, but compared to the first two *Batman* scores do you use more modern techniques. Do you ever have problems with the studio people? When they hear minimalism, or quarter tones, or aleatoric music, or any of that do they want you to play to the lowest common denominator of the audience? Do they get nervous when they hear things they don't understand?

EG: No. I think in and of themselves they get nervous, but when they see how [the music] works in a scene—I mean it's composed to reaction and I am a man of the theatre mainly, I came out of the theatre. How it works dramatically is the most important thing to me—when they see it fits the action very well it doesn't bother them. It gets them scared when they hear it without seeing it to picture.

DA: As far as your electronic score in *Batman*, I know you used some of the older instruments—the theremin and that. For some of the sounds that you created: when you go to do something like that do you have a specific sound in your mind, then get Richard Martinez to sample that for you, or do the two of you have a library of sounds that you search through?

EG: Yeah, both Richard Martinez, Matthais Gohl and myself. We've done 15, 16 projects together so we've amassed a huge library. Most of those samples are home-made. There are two reasons I work with Richard. One of which is to organize and program very, very standard orchestral stuff in the sequences so that the studio guys and the director can hear the approach of the orchestration. That's A, and B: more important, is to creatively build and create textures and sounds that have never been used—combinations that are completely original. Like for example, in one project I had Richard sample low moaning wind and combine the moaning wind sound with a didjeridoo and the low double basses all as one sound—finding the central pitch of the wind being a low, low F and then having a range of maybe four or five notes where it sounds really natural. Creating those types of textures can be very rewarding in terms of the work that I do with Richard Martinez. He has a tremendous amount of skill and patience in terms of sampling.

DA: What are some of the samples that appear in *Batman*? They're kind of hard to place just listening to them.

EG: In *Batman*? Not many.

DA: Some of the jazz tracks used them, didn't they? During the "Flight of the Bumblebee" part as you called it there was something going on electronically.

EG: Oh, there was electronic at the bottom—a sort of burbling kind of thing. For the New York session which is on the back of the U2 album there's a lot of sampled hip hop sounds. But, in the session in California all we had was an old-time Moog that played in the bass. There was very, very little sampling in *Batman*, as opposed to *Alien*³ with tons and tons and tons.

DA: There are some really complex sounds in there—they're great. What do you see as the fundamental differences, musically, between composing concert works, something like your *Vietnam Oratorio*, and film scores?

EG: The fundamental difference is that on the concert stage you have a chance to develop a theme for as long as you want. In the *Vietnam* work, for example, the first movement was 30 minutes. The next two movements were—well, it

equaled up to an hour and 20 minutes for three movements. In a film if it's an hour and 20 minutes that might be 50 and 60 different cues. So, the art of filmmaking is often stating your case clearly and getting the arc of the drama right within 30 seconds, or within a minute and a half, or within even five seconds. You have to be able to compose and get to the point and not develop your themes very, very quickly. I mean, there's a lot of undeveloped material in movies. There's nothing wrong with that, it's just the nature of it. If you think about *The Third Man* it's not totally developed. It's basically one theme throughout the whole movie.

DA: How do you feel about separating the music from the movie—should it only exist with the movie? Andre Previn said something recently where he felt film music has absolutely no place in the concert world. Do you like to make this delineation between the two also?

EG: I think he's really wrong. If you think about what's the closest thing to film music that you can pick out of the 19th century it is the incidental music. Beethoven wrote, for example, *Egmont*. We all know the *Egmont* Overture, but he wrote a lot of music for *Egmont* the play, some of which has the same kind of problem, which is it only goes two minutes at a time, or a minute and a half, or etc., etc. But, it's really great listening. And you listen to it with different ears; you're not listening to it like you're listening to a concerto, you're listening to it as incidental music. I find it just as delightful to hear works like *The Red Pony* of Aaron Copland, *Lieutenant Kije*, the master works for film on the concert stage. I don't see the problem. Mr. Previn must realize that in every period and in any type of music, 90% of all the music is garbage—mediocre—and out of that the cream that rises to the top is what we hear when we listen to the 19th, 18th, 17th century music on the concert stage. We're not hearing the garbage that was written. There's so much mediocre music that was written in the 19th century that we never hear because it just disappears. You know, we're really hearing the most rarefied stuff. I hate to sound preachy, but I really believe in this. After the 20th century is over I think we're going to have a pretty damn good accounting of, it must be 25

hours of brilliant film music. Just think about it. There must be at least two concerts filled with brilliant Bernard Herrmann music. Leonard Bernstein wrote one great film score and certainly Copland, certainly Prokofiev. Shostakovich wrote over 20 film scores if not 80 film scores. We'll never really know. Philip Glass did some great work in films. It's just an unfair and stupid, boneheaded thing to say that it doesn't belong on the concert stage. It's difficult, yes, to have any old film music performed. The great stuff belongs anywhere.

DA: So, do you think we'll have that much great music when we look back at the 20th century concert world?

EG: I think the same proportion: 10, 15% of all the stuff. Certainly we're lucky that Igor Stravinsky lived in this century and Shostakovich and Prokofiev and jazz: Louie Armstrong and John Coltrane. I think this was an incredibly rich century in terms of music.

DA: So, then it doesn't bother you when something like your *Vietnam Oratorio* comes out and many people will perceive this as a concert work by a film composer?

EG: That's only because the butt-brains that do the criticizing read it in the program. If they didn't know, if it wasn't in the program, they wouldn't mention it—they wouldn't say that. Someone once said to me they don't call them enthusiasts, they call them critics! [laughs] It bothers me, of course it bothers me, because the stupidity is almost unbelievable. If you're going to criticize a work, criticize a work on its own merit, but don't compare it to another medium. I couldn't get away with any of that kind of music in a film. I couldn't imagine the music from the oratorio being in a movie.

DA: The oratorio is due to be released on CD, isn't it?

EG: Yeah, on Sony Classical.

DA: Okay, could you discuss a little bit what people will be hearing when this comes out?

EG: Well, they'll be hearing an oratorio. It's a choral work with two soloists, Yo Yo Ma playing cello obbligati in the first movement. It's a work in multi-languages: in English, in Vietna-

mese, in Latin, and in French. It's a very solemn work and it's a work that I'm very proud of and that was probably the highlight of my life in terms of the concerts in California: 2,000 people not leaving the theater for at least 45 minutes after the concert, half the orchestra in tears, the audience not wanting to leave, a standing ovation for 15 minutes. It was a tremendously emotional moment, people coming up saying I've changed their lives, I've healed them, etc., etc. You never expect that, you expect to come out of it alive. But, there will be other performances, this is just the first. There's a lot of talk of it going to Washington, D.C., to Vietnam, Carnegie Hall, etc.

DA: So, out of all your compositional output so far, would you say the *Vietnam* work best represents you as a composer—what you aspire to?

EG: I think it's my best work so far. Yeah, I would say that. There's another theatrical work, a piece called *Juan Darien*, an opera *Grendel*. Yeah, I think so far. I'm certainly proud of the film music as well. I don't shy away from that stuff. I don't look down upon the medium of film. I think there's a lot of snobbery in the world.

DA: Yeah, definitely. What can you tell us about any upcoming projects now, both in film and concert music?

EG: In terms of concert music there's a trumpet and piano concerto that Sony Classical is asking me to write. There's a film coming up called *Voices* about a schizophrenic composer—an English film that I just composed in Abbey Road and that will be coming out on Sony Classical, then there's a movie that I'm doing with Neil Jordan—*Michael Collins*—that's going to be in January. I'm scoring that, and then there's the next picture with Joel Schumacher—*A Time to Kill*—probably next year, and an opera *Grendel*, and a musical called *Liberty's Taken*, and stuff like that.

DA: Sounds like you're keeping busy.

EG: Very busy.

For more on Elliot Goldenthal, see FSM #41/42/43, Jan./Feb./March 1994, where he discusses *Alien³* and *Demolition Man*.

SOUNDTRACK ALBUM ODDITIES: PART VI G - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of differences between LPs and CDs. Send any updates to the author at 1910 Murray Ave, S Plainfield NJ 07080-4713.

Gone with the Wind: There have been several LPs of this score which I detailed in FSM #34 (June 1993). The Warner/Stanyan, RCA (Gerhardt conducting) and Polygram recordings were reissued intact on CD's (Stanyan 108, RCA 9676-2 and Polygram 817116-2 respectively). In 1990 CBS Special Products released an expanded CD (AK45438) of the Polygram album, containing 22 tracks. Added were: "Overture" (2:30), "I'll never be hungry again—Scarlett Returns to Tara" (2:12), "Entr'acte" (1:30), "Reconstruction" (1:04), "Melanie's Death" (2:12), "Rhett's Departure" (3:01) and "Exit Music" (4:14). "Finale—Tomorrow Is Another Day" is longer on the CBS CD (2:09 vs. 1:23). The Polygram LP and CD contain some material not found on the CBS CD, such as the "Southern Belle Waltz" (1:00), which is part of the selection titled "The Ball," and the intermission music (0:32 and 0:45) as recorded for theaters showing the film in 1939.

Grazie zia: Ennio Morricone's score to this 1968 film was originally released in Italy as a 45rpm single with 1 band of music and 1 vocal (CAM AMP 040). In 1969 an EP 45 was released in France (Disc AZ 1259) with 4 cuts of music and a shortened version of the vocal found on the CAM single ("Guerra e pace, pollo e brace"). The 1992 CAM CD (CSE 051) contains lengthier versions of the two selections from the CAM single plus another 2 selections not found on either of the previous vinyl pressings.

Hecate: Carlos D'Alessio's score to this French film was released on LP (Milan ACH 008) in 1983 with 15 cuts. The score was issued in 1993 on CD in Japan by SLC (SLCS 7205) with 22 tracks, adding: "Valse Ambassade (piano solo)" (1:35), "Rencontre (piano solo)" (2:16), "Valse Viennoise (piano solo)" (3:00), "Valse Bonheur (piano solo)" (2:59), "Hecate" (1:43), "Slow Hecate #2" (2:21) and "Valse Ambassade (piano)" (2:38).

Hitler: This account of Hitler's rise to power was scored by Hans Salter. The score was released in 1979 on Medallion Records (ML302) with 19 selections totaling 34:51. In 1994 Intrada released a CD (MAF 7054D) of music from four Hans Salter film scores, including a 19:47 *Hitler* suite.

How the West Was Won: All LP versions of Alfred Newman's score (U.S.: MGM S1E5) contain 16 tracks of music. The Sony CD (AK 47024) has 23 tracks. Five of the additional cuts include narration from the film by Spencer Tracy: "The American West" (3:00), "Westward Ho!" (1:11), "The Civil War" (1:07), "The Way West" (1:46) and "Finale: Home in the Meadow" (3:37). This last selection also includes the voices of Debbie Reynolds and George Peppard as well as the Ken Darby Singers, and incorporates the last LP selection titled "How the West Was Won." Other added selections are "Erie Canal" (0:33) sung by Dave Guard and The Whiskeyhill Singers, "St. Louis" (0:41) and "Exit Music—I'm Bound For The Promised Land" (4:22). The "Main Title" is longer on the CD (3:07 vs. 1:32), as is the "Entr'acte" (4:36 vs. 3:50).

Hundra: Ennio Morricone's score to this film was released on LP (Macola MRC 0903) in the U.S. with 10 bands of music. The Belgian CD (Prometheus PCD 107) contains 15 bands with 6 of them not found on the LP. These are "Chrysalis, the Wise One" (1:44), "By the Sea" (1:00), "The Wild Bunch" (0:46), "You're Free" (1:29), "The Love Temple" (0:55) and "Bow to the Bull" (0:51). However, the CD does not contain the selection "Finale Finale" (1:20) which is found only on the LP.

Inchon: Jerry Goldsmith's score to this World War II drama was originally released on Regency RI 8502 with 12 selections. In 1988 the score was reissued on CD by Intrada (FMT 8002D) with 20 tracks, totaling 55:10. Many previously unreleased cues were added; others ("The Church," "The Mines," "The Tanks" and "The Love Theme") were expanded.

MICHAEL KAMEN INTERVIEW PART 2: KAMEN HARDER

by WILL SHIVERS

Continuing the bloodbath from the June issue...

Will Shivers: *It must have been cool on Die Hard 3 to be in New York.*

Michael Kamen: Well the cool thing is that a lot of it takes place on the streets that I inhabited. There's this place called Gray's Papaya King that I always used to go to, to get hot dogs and papaya juice, that's just off the 72nd Street subway station. I was trying to figure out what music I could put there and I realized Needle Park is just up the street and all you ever hear up there is bongo players and people driving past, and that's why that cue is all native percussion.

WS: *You're not using synth there, are you?*

MK: No, no, I won't use the synth, we're using drums and drum loops and you know, the normal accouterment of a modern recording studio, even a live drummer from time to time. But the question remains whether I'll use an orchestra at all, or just do the whole cue with drums which is kind of interesting.

WS: *Oh. And he [director John McTiernan] originally wanted no music at all there?*

MK: He didn't think he needed music in the scene. His idea was to keep the music a little sparser in the front of the film, because by the end of the reel it's just wall to wall, there's never a moment you can stop. You'll never take that cigar out of your mouth, the Groucho Marx line. The idea of keeping the music deliberately out of the way was very appealing, but New York is never without music on the streets. So we're having cars drive by with reggae booming out and street drummers and sax players and stuff like that. But that's the design of the film.

WS: *So you're doing a lot of source cues.*

MK: Yeah, they're not even cues, they're just, "What was that?" They're just music concrete, concrete of the city streets.

WS: *Everyone knows for the action, and we talked about Die Hard to death... I could talk about it forever.*

MK: You're one of those two guys who will really like that movie.

WS: *[I laugh] Yeah, right.*

MK: When I wrote a saxophone concerto for Dave Sanborn I was going...

WS: *I have that.*

MK: Have you? Well then my story's no good anymore, [I laugh] because I was going to Ireland to record The Chieftains on *Circle of Friends* and I bought a ticket from the guy from the Air [something] counter. And he looked at my credit card and said, [Irish accent] "You wouldn't be that Michael Kamen who wrote that saxophone concerto for David Sanborn?" And I said, "Do you have that record?" He said, "Ahh, yes I listen to it all the—" I said, "You're the guy, you're the one that owns that record."

WS: *But even that sounded, I mean, your albums always sound incredible.*

MK: Well that's Steve McLaughlin, who you met sitting behind my Kurzweil trying to make out that he's a modern drummer instead of the best recording engineer in the world who also happens to be a modern drummer. He was in a

punk group called The Scars and he was a drummer. I met him when he was flogging musical instruments at a place called Syco in London; he came by to help me fix my Kurzweil one day and we've just been dancing ever since. He came to work for me on *Someone to Watch Over Me* and he's been on everything I've done since then.

WS: *That's great.*

MK: He's an incredible engineer and more important, he's been a fabulous guy to have around and he keeps it fun. Great perspective and he's tireless, he never stops. So that kind of matches my energy and we have a good time together.

WS: *Let's talk about melody. So was it you that came up with [I hum the Lethal guitar theme]?*

MK: No, that's Eric. He came up with that and I was the guilty one saying, "Is that all?"

WS: *I loved how you mocked it in Action Hero. You had fun with that score, I bet.*

MK: [emphatically] Yes, I did. I really did. I liked that movie. I really loved the movie, it had a couple tragic flaws in it, mostly the bad guys who just weren't bad and that's the formula for these movies. If you get a great bad guy, then you're cheering for the guy who wins. And if you don't, I mean if you have Anthony Quinn as a bad guy, he's everybody's favorite grandfather. He's not gonna be evil and you're not gonna wish him dead, you want him to go on forever, [louder] "And do that little dance you did on the beach, would ya?" It's unfortunate that movie wasn't given the right time to homogenize itself. Again it was McTiernan operating at the top of his form and making a very wry comment about the movies that have been elevated to some level of esteem in this town. I guess you can get a little too pat about what you're mocking. You know, [chuckles] don't bite the hand that feeds you. But I really did like that movie and it was an opportunity to have fun with the music. I thought it was a very sweet film.

WS: *Well, the contrast between the reality and the movie was interesting. And you both used very different styles in each.*

MK: That was one of the conceits of that film, one of the operating levels, to try to be in and out of it. For the most part it worked and we never got the film long enough to aim a shot at it, it was always being cut. After a while we stopped calling them changes, we started calling them improvements. "Here's reel seven with improvements." And they're not always improvements but everybody's working so frantically to make the deadlines, quality and sense, very often, are the first things to go.

WS: *That was a great album.*

MK: Thank you. There was a lot of score in the score album and there was a lot of rock and roll in the rock and roll album. They worked consistently together and it was nice to get them to do that.

WS: *So what was it like working with Pumpkin-head?*

MK: [laughs] Buckethead, Buckethead.

WS: *Buckethead, sorry. [I snicker]*

MK: Pumpkin... there is a band... oh, Smashing Pumpkins. Buckethead's a great cat—I love rock and rollers. I have to say, my God, so is Eric Clapton, he always was, and to have him as a



Bruce Willis and Samuel L. Jackson with the water jugs in *Die Hard with a Vengeance*. They had a 3 gallon jug and a 5 gallon jug, and needed exactly 4 gallons: (A) Fill the 3 gallon jug, pour it into the 5. (B) Fill the 3 gallon jug again and pour as much as will fit (2 gallons) into the 5 gallon jug. There's now 5 gallons in the 5 and 1 gallon in the 3. (C) Empty the 5 gallon jug. (D) Pour the 1 gallon in the 3 into the 5. (E) Fill the 3 gallon jug and pour it into the 5 gallon jug. Ta-da! 3+1 = 4 gallons!

great friend is a thrill, an honor. He is a fabulous musician, and I don't idolize him because he has a nice chin, I love him because he's a phenomenal musician and to get to work with him is unbelievable. I don't know how to describe that to anybody without sounding like a fool but the first time I played with him, I mean, I probably sat at a piano playing with rock and roll bands for 20 years at that time, and I'm always trying to get the guitarist to do what I hear in my head. Time after time after time they couldn't do it because they weren't Eric Clapton, and that first day that I was actually sitting at the piano and he was in the other chair playing guitar, everything that came out of his guitar was... I was sweating because there it was, just like I'd always pictured it.

WS: *It lived up to expectations, then.*

MK: It exceeded expectations.

WS: *Was that yours or Donner's...?*

MK: N-n-n-n-no, Eric and I had met on a Roger Waters record. When I was working with Floyd, I formed a relationship with Roger. He left the group and decided to make a solo album; actually he didn't even leave the group, at that point, he was still in the group but made a solo record. He needed a guitarist and you can't fill Dave Gilmore's shoes very easily. He was a friend of Eric's, I didn't know Eric, and he brought him on. Eric wasn't very busy in those days. He'd had a peak and another peak and another peak and he was resting in between peaks, I guess.

He came in and played and it revolutionized my life in many, many ways because for the first time I found myself not trying to guide the man from the piano, but just listening to that guitarist and seeing, oh my hands are moving. That was the true meaning of playing in a band. It's not trying to play everybody's part on the piano so they get it, it's combining with what you're actually joining forces with. We discovered to my thrill that we have a love of blues in common and a knowledge of blues in common, and I was intrigued by his playing, his mastery of his instrument and him as a guy. When we finished the tour with Roger, I went off and did *Brazil* and I brought him to the premiere and he liked the movie. He liked what I had done, and about a week later he got a call from somebody at the BBC asking him if he would score a television show for them. He looked at the television show, loved it, but realized he needed help 'cause he'd

not ever done a movie, and he thought of me because he had just seen me in that context.

So he asked me if I'd be interested in working with—"Yes!" Before he had it out of his mouth it was, yeah. He came over to my house and described it. I remember thinking, isn't it too bad that what he's describing is a small BBC television show and nobody's gonna see it and that's a pity, but still I'll get to work with Eric. We started looking at the movie and it really was a strong piece of television, probably the strongest piece to come out of England in 20 years. It was a show called *The Edge of Darkness* and we did a lot of music for them, we were supposed to give them ten minutes of music and it's a six-hour show and six weeks of installments and we probably scored the whole thing. When it was over we had some pretty extraordinary music. It was the first time I had a Kurzweil and I was making strings on the Kurzweil—Eric would just be jamming and I'd be playing and we came up with wonderful ideas.

WS: So you guys just improvised like crazy.

MK: Well we made the theme, we picked it out and it was fun to make a theme with somebody like that because he'll come up with a line and I'll say, "Oh yeah, that goes here." It's like a jigsaw puzzle where we each see the inevitable mixed idea from the seeds of the last idea, and are very compatible that way. So we finished the score, we knew we had done something very good, I was really thrilled with it. Again, I thought, isn't this a pity this is gonna be a simple private television show? But the show wound up coming to acclaim in England, it was a very important television show, very famous, they even aired it again on BBC 2 which is a funny thing to happen in England. There was a guy at that time named Stuart Baird, an English editor who was working in Hollywood editing *Lethal Weapon 1*. He remembered the music that he heard for *Edge of Darkness* so he got hold of a CD, or at that time a tape probably, and used our music from *Edge of Darkness* to temp-score *Lethal Weapon*.

WS: I didn't realize that *Lethal Weapon* was actually your big break.

MK: Yeah, I thought that I had a career with *Brazil*. I thought when I did *Brazil* that I'd be, you know, noticed in this town but it was, "Uh, and you are?" [we laugh] They only notice you if your movie's a hit. And within minutes of *Lethal Weapon* soaring to the top of the charts that week, I was getting calls from famous directors.

WS: So Richard Donner, I guess, that was...

MK: That was before, this is Donner being a brave man. This is Stuart Baird saying, I have an idea for this movie that the Mel Gibson character should be portrayed by a guitar and I have these tapes of this guy Kamen who did this thing with Eric Clapton. They used *Edge of Darkness* very extensively to temp *Lethal Weapon*; I had never done a film like that before and I hated the script and I didn't want to do the movie, but Eric liked Mel Gibson, so I came to town to spot the movie.

WS: You hated the movie?

MK: I didn't like it. [I laugh] I mean I saw a very early cut and it's not my kind of movie. I don't actually like those kind of movies, I like *The Wizard of Oz*. The idea of Eric and Mel Gibson working with good chemistry was fantastic and then he made what could have been a terrible mistake, because at that time and to this day and probably for the rest of my life, there is only one saxophonist living who is worth speaking about. And that's Dave Sanborn. And Dave Sanborn is a great, great friend.

WS: You had worked with him before, then?

MK: Oh yeah, sure. Dave Sanborn, he was in my

New York Rock and Roll Ensemble 20 years ago, or whatever it was, and he's taught me a lot about music, although I still to this day know nothing about jazz and he's never stopped digging at me about that. But Stuart Baird said, "I wonder if you think this idea makes sense: you could have a guitar for Mel Gibson and then Danny Glover's character could be a saxophone," and I said, "Well that's a brilliant idea." Because I've always done that, assign instruments to a character, it just makes it easy.

WS: Not just a theme but an entire instrument.

MK: Well, it's *Peter and the Wolf*...

WS: I'd guess I'd be the styrofoam cup.

MK: [laughs] It's a good job, you can't get that job. I became very cautious because there are a lot of saxophone players in the world or would-be saxophone players in the world. And he says, "Well I have this guy in mind," and I immediately went, "Yeah, who?" very, very defensive. And he said, "Well, I don't know if you'd know him or not but I heard him play the other day and he's great." And I went, "Yeah, who?" "I think he's fabulous." And I went, "Yeah, who?!" [I laugh] He said, "His name's David Sanborn," and I said "You got it." So the idea of bringing David and Eric together, two of my favorite musicians, the two leading exponents of their instruments, these two major lead instruments of rock and roll... for me to be the cement that got them together is an honor. And to be in the same room with them and play music with them, is... are you kidding?

WS: So you weren't friends with Donner, then?

MK: No, this was the first meeting with him. And Joel Silver. I loved them from the second... they were immediately recognizable as the real thing in the town where it is easy to hide deficiencies behind an expensive car or expensive sunglasses. These were regular guys.

WS: He's been loyal to you.

MK: Dick?

WS: Silver.

MK: Yeah, and Joel too. Absolutely. I hope we continue that on a mutual level. He's a very, very tasteful, sweet guy who makes some very untasteful, unsweet movies, and whatever he does I'd like to be part of.

WS: So you'll be doing *Fair Game*.

MK: I probably will.

WS: And *Assassins*.

MK: And *Assassins*, yeah, probably.

WS: The first *Lethal Weapon* album, did it have that big chase cue at the end?

MK: I don't know, everybody talks about the big chase cues, I don't remember them.

WS: You know... [I start mimicking the cue]

MK: Yeah, but they all sound the same [I laugh] It's *Mission: Impossible*. *Lethal Weapon* was the beginning of my end 'cause it was the first time I ever worked with orchestrators. Up until that point I had a very purist attitude about...

WS: You didn't know what...?

MK: Didn't know what they were. And then on *Lethal Weapon*, the night before the last session, the copyist introduced me to two orchestrators. I was one of those guys who didn't do his homework if he could get away with it. [See "The Orchestrator Story," next page. -LK]

WS: As far as bombs, I mean, *Last Action Hero* was a bomb. Did you know as far as that, or *Hudson Hawk* or...?

MK: No, you never know, you can't work on something knowing it's gonna be a disaster. You work on something hoping it's gonna be a

success. When something is that big a bomb, it's a 50-50 proposition, it coulda fallen either way.

WS: The filmmakers didn't know or...?

MK: I think some of the executives knew. But before long... so long down the line there's nothing they can do about it.

WS: Talk about your percussive style.

MK: It's very, very simple. I always had a piano in the middle of my living room and I have three brothers and they always had a bunch of friends over. My mother has a loud voice, my father is always telling jokes and stories. My piano wasn't very good and in order to get the sound out of it, I had to bang it. And my entire life my mother would say, "Michael, stop banging on that piano!" And now I bang on the piano for a living.

WS: And just translate that to orchestra.

MK: Yeah, I'm actually learning to play soft. I have a harpsichord and I'm learning to play gracefully and softly.

WS: I just love the way the bass and power...

MK: Well, so do I. [laughs]

WS: Just making sure you know that I know...

MK: [Laughs] Oh good. Well it's very flattering to me that it's been noticed. It's cool to get it spotted. Well-spotted is the expression in London. When somebody notices something, you go "Well-spotted."

WS: So after *Lethal Weapon* you had an onrush of—obviously in '89 you had like one movie after another.

MK: Yeah, well, I did run a rock and roll band on my personal credit card for about eight years and was so seriously in the hole that the word "yes" was all I knew. When somebody offered me money to do a project, "Yes! Okay."

WS: It's like Samuel L. Jackson...

MK: Well, you know, that first fluster of success is... is remarkable. You don't ever want to say no, you want to be able to do it all. You don't have panic attacks about schedules and you can do it all in your mind. And so you take it all on. I probably did too much at that point, but that's common. That's the way it goes. At this point I have to rein myself in and calm down.

WS: You did *License to Kill*, then. Was that a good experience?

MK: Yeah, well, a Bond movie.

WS: As far as the producers, etc.

MK: Well, Cubby Broccoli is an amazing human being. And his daughter is a sweet... well I wouldn't say sweet but a remarkable person. It was great to spend time with her. It's nice to be part of what is essentially a mom and pop business. That's the Bond movies. It's the family store. They were welcoming. I was sad because the reason I did it was that John Barry wasn't well. They didn't do it [hire me] because they wanted to replace him, they did it because he couldn't do it. And that's his meal ticket. He should be able to eat at that table whenever he wants to.

WS: I think he's awesome and I think you're similar in that you both have a fullness to your orchestra. It's just there, the texture...

MK: He uses more horns than I do. [laughs]

WS: Well, if you're gonna be specific. And *Giliam*: Are you gonna do 12 Monkeys or what?

MK: I don't know, I think he's gonna use a very classical score.

WS: Oh really?

MK: I don't know. I do not know. We've spoken very briefly about it and he typically doesn't

Michael Kamen: The Orchestrator Story

Excerpted from a 1992 interview by Yann Merluzeau of The John Williams Society, reprinted with his kind permission:

Yann Merluzeau: Was Robin Hood really such a panic? What about the polemic about the extensive use of orchestrators for that score?

Michael Kamen: Robin Hood is a movie of two hours and 15 minutes. There are two hours and 11 minutes of score. In almost every case, it's new music, all the way through. There is not a cue that comes back as in John Williams's films where you get the same cue again. In *Die Hard* you get the same cue again and in *Lethal Weapon* you get the same cue again two or three times in the film. In *Robin Hood* it's a new cue every time. That's because I love *Robin Hood* and I wanted to just keep going. I used the themes again. The film's shooting was finished sometime in April, the editing was finished a week after I began to score and the total time from the first day I saw the picture to the last day I delivered the music was three weeks. The simple answer is: there is no choice.

When I was younger, I hated the idea of anybody orchestrating my music. It was my personal statement, the color that I painted. I didn't understand the horrors of time. It was only when I did *Lethal Weapon 1* that the copyist, Joel Franklin, who was responsible for putting the music on the stands I have to write—whatever time I delivered the music to him, he still had to put it up on the stands. I remember the night before sessions: It was about 11:30 or 12 and we had a 10 o'clock session the next morning. He said, "How much music do you have to write?" I said, "About 15 minutes." "15 minutes, you're going to write that tonight?" I said, "Well, yes." "Are you gonna orchestrate it tonight?" I said, "Well, yes, I don't have any choice!" "What are you gonna do, you're gonna kill yourself for a movie?" And my immediate answer was, "Well, yes." And he looked at me like I was out of my mind and he said, "It's only a movie, you're not gonna kill yourself for a movie, I won't let you kill yourself for a movie. Here's a number, here's Chris Boardman, here's Bruce Babcock, take these numbers, call these guys, they'll help you." It was then I realized that he is absolutely right, I am not going to kill myself for a movie. It is

only a movie.

I work with each orchestrator differently. At first, I'd no idea of how to work with an orchestrator. By the time I explained to them what I wanted, I'd done it. I would just sort of look at them and say, "Well, I guess you can go home now, it is finished." Increasingly when I put myself in the hands of somebody like Bill Ross or Jack Hayes, you're dealing with a genius, somebody who is a master of orchestral colors and orchestral playing. The devices and the ideas that they bring to a score are not the same as I'm going to use. They do sound different. Once I get on the floor with the orchestra I change what I want to change, I make it sound like I want it to sound. Sometimes I'm really happy to make it sound the way they wanted it, and I accept it, and sometimes I don't accept it and they recognize that too. To go back to *Robin Hood*, if you listen to the CD, it's hardly possible, except if you are a real pedant, to say, "This was scored by one person and this was scored by another." There were probably 10, maybe 12 people involved in scoring. The sketches they received were the same, the language I was speaking in the movie was the same, the orchestra was the same, so there is only so much change you can make.

In a sense, you know, great artists at one point or another employed students or their own people. Artists in Rome had assistants to help them fill in the colors of Sistine Chapel; Mozart had one assistant to finish the *Requiem*; George Gershwin's *Rhapsody in Blue* had Ferde Grofé's orchestrations, and somebody else who we don't know took down the piano part from Gershwin's improvisation at the first concert. Orchestration is a very personal thing. The way you make an orchestra sound is a very personal thing, but once I've done it many times, I can play a piece of music to an orchestrator and say, "Here, that's how I write for orchestra, go home, take this piece and make it sound like that. Use the orchestra with the same relative balance that I would use, feature the oboes, feature the celli the way I would, don't write the kind of thing I don't want to hear." You can give very specific instruction. John Williams is very exact with his sketches; he makes a wonderful score in short form and notates carefully, he is a great musician, it is native to him, that's how he thinks. I don't think the same as he does, but you know, my name isn't Williams.

make his mind up until he's seen his movie... which is the way it should be. Unless you know in advance what it's gonna be. But Gilliam's kinda like me, or I'm like him in that regard. He doesn't have any clear idea, until it's finished, what it's gonna be any more than I do.

WS: And you didn't do *Fisher King* because...

MK: I didn't do *Fisher King* because he didn't want to use me. Period. I think he was pissed off at me for doing all those movies in '89. [I laugh] He's still working on a script for that one movie and I've finished 15 films. And he's not wrong. "What are you, nuts?" He's one of the few guys I know who makes a point of living below his means. And is the warmest, sweetest, most brilliant human being I've ever hoped to work with. I think he's the best director alive.

WS: Really?

MK: Yeah. He is phenomenal. His energy is so relentless and magical that it's childlike and I like that childlike aspect. I miss him. I hope I get to work with him and I'll be very upset when I don't. I was really burned on *The Fisher King*. Really upset. But I've gotten over it and I'm sure he was right. And I won't go see the movie.

WS: [we laugh] Not that I'm bitter but...

MK: Yeah... fuck you.

WS: Never heard of it.

MK: Yeah, *Fisher* who?

WS: So why aren't you doing *Waterworld*? [I laugh at his reaction]

MK: I think the rhetorical answer to that is why are they doing *Waterworld*?

WS: Well, you worked with Reynolds before.

MK: Yeah, I liked him, we had a good experience. Then he was fired, so he and I had very little common ground on *Robin Hood*. And he would've I'm sure exerted a very powerful influence on the score. He did call me when it was all over and thanked me for the music because he liked it. I loved him. He and I had the same kind of vision of Olde England. I wanted to make that

score out of sackbuts and shawls and really old instruments and he was all for it. The guys at Warner called me into their office and said they'd shoot krumphorn players on sight if they saw them walking outside the studio. They wanted a big orchestra.

WS: You're typecast, not really typecast, people know you, they go, "Michael Kamen, he's the action guy." But your body of work, that's like five percent of it.

MK: Thank you. It's just what Hollywood does. In Hollywood, everybody needs to have an opinion, that's what the town is based on. If you have an opinion about an actor, about a screenplay, about an agent, about a property, or about a price, about a deal, then you're valuable. If you're one of the guys who say, "I don't know," then they don't talk to you anymore. Everybody in Hollywood has an opinion and therefore they're head over heels in a rush to typecast everybody, so that they can identify everybody in a synopsis of one syllable or less. Um, how many syllables in asshole? [I laugh] The, uh... [laughs]

WS: Those are easy to typecast, they're everywhere.

MK: Yeah, they're all over the place. Chris Brooks, my music editor, has the fond expression that everybody in Hollywood has two jobs, theirs and yours. It's easy to be cynical about this city. People do lose their hearts and their minds in this town but it's also filled with wonderful, fun-loving, creative people. Three of 'em. [I laugh] No. It is possible to be very cynical and I have to guard against it because it'll stop me from writing music. I'm fond of saying these days that I know who I am and it doesn't matter to me if people identify me as the guy who writes music for shoot 'em-ups. I'd much rather be known as the guy who wrote the score of *Brazil*. That's work I can stand on. The guy who worked with Eric Clapton, the guy who worked with Pink Floyd, the guy who worked with Queensryche, the guy who worked with Alice in Chains, and works with Pavarotti, and Sting... those are my pals and those are the people that I... I love 'em.

My great heroes, the people responsible for my disillusion into rock and roll are the Beatles, and to get to know them, to be a great friend of George's and Paul's is worth a lifetime of joy. It is true that I think I've squandered some of my abilities on projects that probably I should have stayed away from, but you know what, everything is fun, there's always a justification and it's not ever the money. It really, really, really isn't the money, because they couldn't pay me enough to do this job. And they do pay me enough to do this job. [we laugh] Thank God they do pay me because I like the benefits of hard work. But I love Joel Silver. I love Dick Donner. They've become great friends. If they call me and ask me to do a movie, I know I'm gonna hang out with 'em, I'm gonna spend time with 'em. I'd write something every day anyway. I always write, I'm always writing stuff and I hope I continue to do that. If I get cynical about either my business or my life or my situation in L.A., I'll stop writing. That cynicism will arrest me, not bad reviews or bad movies or even bad scores. At least it's a try and I get to stand in front of the orchestra and say, "Well, that wasn't so good, was it?"

My delight is in making music and knowing a lot of people, and working with a lot of people. I suppose as I get older I might even be getting wiser. I'll be a little more deliberate about the movies I do and the music I write. It was a surprise to me to have written the *Don Juan* score the way I did. I didn't just improvise it and put it on paper and then record it. I gave it a great deal of thought and effort, and kept weeding it out, trying to make the lines straighter... to me. It may be very confusing to everybody around me but I knew what the cue meant. I'm real happy with the position I've reached musically at this point. Career-wise is anybody's guess. I don't know how people would think about me after I'm gone or if they'll think about me after I'm gone. And I'd like my children to not think of me as the guy who wrote *Lethal Weapon* and *Die Hard* but as the guy who wrote *Brazil*, *Don Juan*, *Robin Hood* and *Circle of Friends*.

There's another movie coming out in the fall,

called *Mr. Holland's Opus*. At the moment that's probably gonna have a name change but even if it doesn't it's a great film with Richard Dreyfuss playing an American musician who starts his career in the '60s, wants to be the great American composer and winds up having to teach school to make ends meet. It's the saga of his life, a 30-year life teaching school. He doesn't become a great teacher, he becomes a mentor. I'm lucky enough in my life to have phenomenal mentors, people who showed me the way to live. Not the way to make music but the way to think and feel and trust my instincts, and there's so many of these teachers that come to my mind. I had a piano teacher whose name was Lewis Carroll and I was sure I was studying piano as a kid with the guy who wrote *Alice in Wonderland*. He was funny and remarkable and he started me on the oboe. A guy named Fred Leitner and Gene Steiker, Morris Lawner, these are people who had a profound effect on me and *Holland's Opus* is about that exact thing. So I wrote, I think, a bunch of really good music for that and at the same time got to play a Bach harpsichord concerto and a Beethoven symphony and it doesn't get much better than that.

WS: Sounds like that's just thrown off your feet, just came along and the orchestra was there...

MK: I took to it like a duck to water. I do shoot from the hip. I don't really agonize over things. After all, especially in a film score, you're gonna hear it once if you hear it at all and it has to have an immediate effect. No amount of agonizing over an idea is going to produce an immediate effect on people. If it doesn't produce an immediate effect on me, who's it going to impress? So in many ways a film score is a lesson in coming up with instantly memorable music or instantly effective music depending on the situation. You don't exactly need a melody for a train wreck but something about it... shouldn't confuse you. You should know what world you're in, what you're inhabiting and what world you're about to inhabit or you should be wondering 90 miles a minute to try to figure out "where's it gonna go?" Whatever music can do it should do. And what it shouldn't ever do is descend into the kind of morass of 20th century pseudo-political, politi-

cally correct modernity sanctioned by the music schools. They're training a whole shitload of musicians who will never see the light of day and who are writing music no one will listen to and if they do they'll want to turn it off. I have to believe in melody, I think it's driven people for a reason, and that is the language of the human spirit, and we haven't changed as human beings in the last couple of million years as far as I can tell. I'm sure that people have always felt the same kind of joy and anger and sadness and profound feelings and that's the way music is meant, it doesn't change simply because you enter the 20th century, that's a godawful conceit. Even Schoenberg excused himself one day. When someone said, "Aren't you Arnold Schoenberg?" he said, "Yes I am, but somebody else would've been if I wasn't." [we laugh]

WS: Most people who have this type of perspective, if anywhere, L.A. is gonna take this away from you, this...

MK: But I don't live here!

WS: That's right, well that's good.

MK: [laughs] I'm only a visitor. The music business, whether you're a rock and roller living in Minneapolis or a shitkicker trying to play bongos in New York or a film composer sitting in L.A., the business of making music is completely antithetical to the goals... Music was not invented to make people rich, to keep people dancing or to sell soap on the radio or television for that matter or to accompany an elevator ride. That isn't the purpose of music. It's for planting corn and for making love and for celebrating the birth of your children and the death of your parents. The things that make life profound are the things that make music work. I don't take the business of making music seriously. I'm either just lucky or maybe I'm talented. I don't know. But I haven't had to struggle to make the music I want, it just seemed like a clear path, I never veered from it.

My father made a great statement recently. I have a fabulous aunt who's a rare human being, she's 90 years old, just turned 90, and my earliest memories are going to her house in New York City and seeing string quartets playing in her living room for a group of people who were affably

discussing the Mozart quartet they just heard over the most delicious Russian Jewish meal they've ever eaten. It didn't occur to me at that time that these guys sitting there were the Juilliard String Quartet, or that these were some of the world's greatest classical musicians assembled in her living room out of love and out of eventually a desire on her part to raise money via these private concerts for a thing called Camphill Village, which takes care of autistic children from childhood to adulthood. She raises a great deal of money and has musicians play on their behalf. It's always a wonderful feeling to play music for the right reasons and there are never more right reasons than what occurs at Aunt Anna's. So I was playing her 90th birthday party in New York, we had some of the world's greatest musicians there: Richard Goode and Glenn Kassin and Charlie Woodsworth and Charlie Hamlin and Pinky Zuckerman, and everybody played and I played oboe. And my father nudged the guy standing next to him and said, "He's so good, if he'd only kept it up, he could be starving by now." [we laugh] It's that sense of humor and humanity that I think has to guide one through life and I'm just blessed to have it in abundance.

WS: ...well, you glow with it.

MK: Well I glow with it right now because I just spent the afternoon with my daughter.

WS: I got you at a good moment.

MK: You did, you did... and I've had about three hours sleep because someone turned in a cue [picks up 3/4 inch thick written cue and drops it] that won't even burn properly. But I will try.

WS: Good Lord.

MK: Yeah. That's a cue from *Die Hard 3* and it's... rubbish. And that's what it will be [flips through pile of blank paper, chuckles] but I've gotta put the dots on paper.

WS: My God. Sucks to be you. [I laugh]

MK: So much for me. It is *Die Hard... with a Vengeance*.

**To Be Concluded in Kamen Hard 3:
KAMEN WITH A VENGEANCE**

A MICHAEL KAMENOGRAPHY

Film and TV work, compiled by Yann Merluzeau; does not include countless arrangements, non-film pieces, producing credits, ballets, concerti, performances, conducting credits, etc. Albums are CDs unless noted; does not include foreign editions and repressings.

1970	<i>Zachariah</i> (a "rock western")	
1976	<i>The Next Man</i>	
	<i>Liza's Pioneer Diary</i> (TV movie)	
1977	<i>Between the Lines</i> (featuring David Sanborn)	
	<i>Stunts</i>	
1980	<i>S*H*E</i> (TV movie)	
1981	<i>Polyester</i> (co-composer w/ Chris Stein)	
	<i>Venom</i>	
1982	<i>Pink Floyd The Wall</i>	CDS 746036 8 (U.K.)
1983	<i>The Dead Zone</i>	Milan 35694-2
	<i>Angelo, My Love</i>	
1985	<i>Brazil</i>	Milan 35636
	<i>Edge of Darkness</i> (BBC series, w/ Eric Clapton) BBC CDRSL 178	
	<i>Lifeforce</i> (add'l music only)	
1986	<i>Highlander</i>	edel Germany 2889 (20 min.)
	<i>Amazing Stories: "Mirror, Mirror"</i> (TV, Martin Scorsese episode)	
	<i>Mona Lisa</i>	LP: Moment SCX 6705 (U.K.)
	<i>Rita, Sue and Bob Too</i>	45: RCA 109377 (U.K.)
	<i>Shanghai Surprise</i> (w/ George Harrison)	
	<i>Shoot for the Sun</i> (BBC TV movie, w/ Ray Cooper)	
1987	<i>Lethal Weapon</i> (w/ Clapton, Sanborn) LP: Warner WB 9 25661 1	
	<i>Adventures in Babysitting</i>	
	<i>Someone to Watch Over Me</i>	
	<i>Suspect</i>	Varèse Sarabande VCD-47315
1988	<i>Action Jackson</i> (w/ Herbie Hancock)	
	<i>The Raggedy Rawney</i> (w/ John Tams) Silva FILMCD 033 (U.K.)	

	<i>For Queen and Country</i>	
	<i>Crusoe</i>	
	<i>Die Hard</i>	
	<i>Homeboy</i> (w/ Eric Clapton)	Virgin CDV 25 74 (U.K.)
	<i>Adventures of Baron Munchausen</i>	Warner Bros. 9 25826 2
	<i>Watching You</i> (BBC TV series)	45: BBC RESL 215 (U.K.)
1989	<i>Dead Bang</i> (add'l music only)	
	<i>Roadhouse</i>	
	<i>Renegades</i>	
	<i>Licence to Kill</i>	MCA MCAD 6307
	<i>Lethal Weapon 2</i> (w/ Clapton, Sanborn)	Warner WB 9 25985 2
	<i>The Manageress</i> (TV series)	
	<i>Rooftops</i> (w/ David A. Stewart)	
1990	<i>Die Hard 2: Die Harder</i>	Varèse Sarabande VSD-5273
	<i>The Krays</i>	Parkfield PMCD 5018 (U.K.)
1991	<i>Nothing but Trouble</i>	Warner WB 9 26491 2 (1 cut)
	<i>Robin Hood: Prince of Thieves</i>	Morgan Creek 2259 20004
	<i>Hudson Hawk</i>	Varèse Sarabande VSD-5323
	<i>Company Business</i>	Intrada MAF 7013D
	<i>Let Him Have It</i>	Virgin 9 92094
	<i>The Last Boy Scout</i>	
1992	<i>Shining Through</i>	RCA/Milan 61145-2
	<i>Blue Ice</i> (HBO TV movie)	
	<i>Lethal Weapon 3</i> (w/ Clapton, Sanborn)	Reprise 9 26989 2
1993	<i>Splitting Heirs</i>	
	<i>The Last Action Hero</i>	Columbia 57393 (score CD)
	<i>Wilderness</i>	
	<i>The Three Musketeers</i>	Hollywood 61581
1995	<i>Circle of Friends</i>	Warner Bros. 9 45953
	<i>Don Juan DeMarco</i>	A&M 31454 0357 2
	<i>Die Hard with a Vengeance</i>	RCA Victor 09026-68306-2



Remembrance for Miklós Rózsa: September 3, 1995

Report and Artwork by James "Pav" Pavelek

It was a hot day in Los Angeles when friends, family and guests attended the Remembrance for Miklós Rózsa at the Hotel Bel-Air in Beverly Hills. Juliet Rózsa-Brown greeted visitors at the entrance to the Garden Room where several round tables awaited. At each chair was a program of the concert to be performed and a color photo of the composer; on an easel on the stage was a portrait I had drawn of Rózsa in 1976.

Tony Thomas began the proceedings by introducing the composer's children; son Nicholas thanked all the people who came (some from as far away as Europe) and Juliet in turn introduced her husband, three daughters and other members of the Rózsa family, including the composer's sister. Tony gave a brief talk on Rózsa's tremendous career. Virtually every opus that he had written had not only been published but widely performed and recorded. Though he spent the majority of his life in Hollywood composing for 90 films, he remained "a European gentleman" to the end. He died at the age of 88 from pneumonia following a long illness which left him physically impaired from a stroke suffered in 1984.

A concert commenced with guitarist Gregg Nestor performing the theme from *Green Fire*. He was followed by Isabella Lippi who performed *Variations on a Hungarian Peasant Song* followed by *Duo for Violin & Piano* with John Novacek accompanying on piano. Tony Thomas mentioned that in Rózsa's last months he listened to violinist Lippi's performance of his works for solo violin quite often. Pianist and Rózsa student Danny Robbins next performed "Alexandria's Song" from *Knight Without Armor*, the composer's first film score, written in 1937. This was to have been sung in the film by Marlene Dietrich but ultimately was never used. Danny also played the waltz from *Lydia* from the composer's original manuscripts, incorporating the original finale precisely as it was used in the film.

World-famous pianist Leonard Pennario took the stage to perform the waltz from *Providence* and conclude the program with the *Spellbound Concerto*, which got a standing ovation. Like Erich Korngold of yore, he had the remarkable ability to make this solo instrument sound, at times, like a full-fledged orchestra. Indeed, Rózsaophile John Fitzpatrick was heard to remark, "I'm sure I heard a theremin in there somewhere!"

Next was a short break for tea; thankfully, no photographs were taken, or autographs solicited from the distinguished guests. Eventually, people took their seats and Tony introduced a delegate from Hungary. In very good English he spoke of Rózsa's early years in his native land, the influence of Magyar gypsy music, and Rózsa's career in general, declaring, "He never forgot that he was first and foremost a Hungarian." Rózsa was a music ambassador to the world whose artistic achievements garnered the praise of such diverse

leaders as the Queen of England, the President of the United States, and Pope John Paul. In short, he made his country proud.

Herschel Burke Gilbert spoke of the great debt that all composers owed to the man who, as president of the Screen Composers Guild, helped to enact a law enabling composers to retain performing rights to their own compositions—a law that had been bitterly but unsuccessfully opposed by such would-be autocrats as David Selznick.

David Raksin told the story about the music director at Universal who intensely disliked Rózsa's music for *Double Indemnity*, declaring that this was "music for Carnegie Hall" and not appropriate for a film. But after the preview, at which the music director was sure he would lose his job, studio head Buddy de Sylva declared the score great. The music director's reply? "Don't I always get you the right man?"

Jerry Goldsmith was introduced as the one former pupil who had made good. Years ago while attending USC, Jerry did indeed study under Rózsa for one brief semester. The two remained friends over the years and when Jerry made his first European trip, Rózsa was there finishing his monumental score for *Sodom and Gomorrah*. He showed Jerry the sights in Rome, pointing out a bridge built during the brief dictatorship of Mussolini. Coincidentally it paralleled an ancient aqueduct constructed during the reign of Caesar. "You see Mussolini's keeps falling down," Rózsa commented. "But that one [the ancient structure] has stood for nearly 2000 years!" Jerry confessed that it was his seeing the film *Spellbound* as a teenager that convinced him that he wanted to write music for films.

Tony then took the podium and, gesturing to another white-haired gentleman, said, "Here is a man who needs no introduction. His name says it all... Elmer Bernstein!" Elmer talked about the great accolades received by that other Bernstein from New York, Leonard [no relation], when he conducted Rózsa's *Theme, Variations & Finale* at his debut. Elmer had championed Rózsa's music in the '70s and '80s; he recorded *The Thief of Bagdad* in honor of the composer's 70th birthday, and also *Madame Bovary*, *Young Bess*, *New England Symphonette/Spellbound for Two Pianos* and the two-record compilation *Hollywood Legend*, a treasure for all Rózsaophiles. Elmer remembered being deeply moved by a performance of *Jungle Book* at the Hollywood Bowl with narration by Sabu and Rózsa himself at the baton. He still loves this music. "I can't even imagine a life without Miki's music," he said, his voice trembling. "He'll never really be gone, because I'm keeping him with me... always." He stepped down to loud applause.

Rózsa Society founder John Fitzpatrick praised the composer's genuine pleasure in entertaining "the little people" (Fitzpatrick's words), those die-hard baby boomers who found a genuine religious experience listening to the music from *Ben-Hur*. John recounted his first meeting with the composer after a concert. Rózsa appeared covered with sweat, his graying hair plastered straight back, large, intelligent eyes glowing with benevolence. The young admirer blurted out, "I think you're the greatest composer who ever lived." The composer's laughter boomed like timpani and he said, at last, "Surely you don't mean that!" He recalled Rózsa's great generosity, once treating nine members of the Rózsa Society for lunch at an expensive New York restaurant. He mentioned his enormous charm; even handling the inevitable *faux pas* ("Gee, you look older than your pictures") with amazing grace. Obviously a person who found Rózsa the man as unforgettable as Rózsa the composer, John's sincere

admiration shone throughout his speech. He spoke for the multitudes when he said that one could find peace and solace in Rózsa's music.

Tony next read a long, heart-felt letter sent by director-writer Nicholas Meyer, who had hired Rózsa in 1979 for his fantasy film, *Time After Time*. Therein were expressed the thoughts of a gifted writer able to put into words the loss felt by all who mourned the composer's demise. But there was joy, too, in acknowledging the sublime legacy of music that he gave to us all.

The Dean of Music at USC, Larry Livingston, spoke of the significant prestige Rózsa brought to 20th century music not only as a teacher (which he did for 20 years), but also as a living proponent of Lisztian romanticism. His private collection of rare letters and handwritten music manuscripts of virtually every major classical composer, some 115 in all, he had bequeathed to the University library.

James Sedares, conductor of the Phoenix Symphony, said that although he had never met Rózsa, he did speak with him once over the phone. Rózsa had recounted the sad experience of seeing the final print of *El Cid*. "They cut my music in mid-bar in favor of sounding the clash of swords." Sedares promised that the newly recorded music of *El Cid* would be a faithful reconstruction of the composer's original intent.

Finally, John Mauceri (pronounced "maw-cherry"), conductor of the Hollywood Bowl Symphony Orchestra, talked of Rózsa's last public outings. They were preparing a new recording of the *Madame Bovary* waltz when Mauceri suggested that they bring the composer "by whatever means necessary" to the soundstage. After listening to the rehearsal, Mauceri asked the composer what he thought. In a barely audible voice, Rózsa said, "Bring the violas a little closer to the microphones." Within minutes, disabled as he was, he was directing the orchestra in his own limited way. When it was over, Mauceri asked him if he'd like to come again some time. Bending down to hear Rózsa's answer, Mauceri heard the words, "How about tomorrow?"

In fact, Rózsa did return at a later date, his health further fading and his sight all but gone, to hear the recording of his *Spellbound Concerto*. "But his ear was as good as ever," recalled Mauceri. Last month he recorded a Rózsa work, this time without the composer in attendance. Every member of the orchestra deeply felt his absence for they all knew he would make no more excursions to the soundstage. "I'd love to play for you now our newest recording, 'Eternal Love' from *The Thief of Bagdad*."

The music drifted out of the speakers like a living thing, enveloping us all and drawing the event to a close. Outside the Garden Room, I gave some notes I had written to my friend Danny Robbins. I had come prepared to recount my own experiences as Rózsa's friend, but found that I could say nothing. John Fitzpatrick joined us and I remarked, "Webster defines the word 'paragon' as 'a being of unequalled excellence.' If I have known a person worthy of this title, surely it was he. And yet, what remains with me most was his accessibility and humility; his ability to make you feel you were important, too. He was genuinely happy to meet you and sincerely grateful for your friendship."

A stranger nearby, who I had not noticed before, smiled and walked up to our little group. "I heard what you said," he offered. "The truly great are generous. It's because they have something they want to share. It's part of their gift, you see. Now the suspicious, the closed-off, they are the fakers and the charlatans. They don't want you near them because they're afraid of being found out!"

CLASSICAL MUSIC WHICH MIGHT INTEREST THE FILM MUSIC FAN

by PAUL ANDREW MacLEAN

For many of us, our first introduction to orchestral music was through movies, hearing symphonic film scores. How many of us bought a soundtrack just to have a souvenir of a favorite film, be it *Lawrence of Arabia*, *Star Wars* or *Batman*, only to discover through repeated listening the allure of the orchestral sound? However, after amassing a collection of film scores, one must come to the inevitable question: if film scoring is less than a century old, but orchestral composers have been around for over 300 years, what else out there is worth listening to? Quite a bit, and for those unaware of the roots, here is a small sampling of "classical" music which the film music collector might find of interest. (Strictly speaking, "classical music" is that of the late 18th century; the term is often informally applied to all music which time has proved to be of artistic worth, and that is how I am using it here.)

Romantic (19th century) composers were and continue to be a strong influence on film music. Orchestral music of that time was characterized by a large sound and rapturous emotion. If the epic scale of *Star Wars* excited you, you might want to investigate the operas of Richard Wagner, particularly *Lohengrin*, based on an Arthurian legend, and *The Ring of the Nibelungen*, a series of four operas which depict the Teutonic myth of creation. Wagner's large-scale sound, and more particularly his innovation of the "leit-motif" (assigning specific themes to individual characters) has found its way into film music, especially John Williams's *Star Wars* scores. (The story of *Star Wars* is also based in part on some of the same myths from which Wagner drew.) As a German romantic composer, Wagner's "voice" can be felt strongly in the Golden Age of Hollywood, largely dominated by German and Austrian composers who came from that tradition, such as Max Steiner, Erich Wolfgang Korngold, Franz Waxman and Hans J. Salter. Some people find Wagner a bit of a chore to sit through (most of his operas average five hours, and the singing is all recitative—essentially dialogue put to melody; there are no arias), but the color and the sheer scale are impressive. If the singing is too off-putting, many recordings exist of the preludes and purely orchestral passages. "Prelude to Act Three" of *Lohengrin* is a magnificently triumphant, brassy work which should thrill fans of Korngold's and Williams's adventure scores.

A less strident romantic composer was Peter Ilyich Tchaikovsky, who in many ways epitomizes the notion of "romantic music." His sense for bombast is subdued in comparison with Wagner, but the passion of his music is strong and enveloping. John Williams's "Princess Leia's Theme" could be considered "Tchaikovskian" in style. Fans of the lush string writing in romantic-styled scores will find Tchaikovsky quite appealing.

A later romantic composer was Richard Strauss (akin to Wagner both musically and politically). Everyone knows the opening of "Thus Spake Zarathustra," but there is more to Strauss than brassy fanfares. His "Death and Transfiguration" is a beautiful, fluid romantic work, which should appeal to fans of Steiner, Korngold and Rózsa.

Mention *The Mephisto Waltz* and most film music fans instantly think of Jerry Goldsmith (and maybe Fox Records' continued stalling). However, the actual title of the film was in reference to a work by composer Franz Liszt. Although Goldsmith's score is original and very 20th century, he pays homage to his forebear in paraphrase. Liszt's work is itself captivating, both to compare to Goldsmith's score and as its own entity.

Romantic composer Hector Berlioz will please those with a taste for the macabre, especially if you are fond of John Williams's *The Witches of Eastwick*. Although Williams did not explicitly borrow from Berlioz, his use of a 6/8 dance-like setting for his witches dance is not unlike Berlioz's approach in "Symphonie Fantastique" (itself prefaced by the famous "Dies Irae," a medieval death chant quoted in such scores as *The Shining*, *Poltergeist*, *Conan* and *Demolition Man*).

Moving into the influence of 20th century music, Jerry Goldsmith has listed his favorite composers to be Igor Stravinsky, Bela Bartók, Alban Berg and Maurice Ravel, and their influence can be felt in his work. The surging rhythms which have characterized some of Goldsmith's work (such as *The Omen's* "Killer's Storm") can be traced to Stravinsky classics such as *The Rite of Spring*. The creepier side of Goldsmith, notably in early work like *Freud* and the *Twilight Zone* episode "The Invaders," bears more of the influence of Bartók. Fans of these Goldsmith scores, as well as Bernard Herrmann's *Psycho* will no doubt enjoy Bartók's *Music for Strings, Percussion and Celesta* and *Concerto for Orchestra*. In fact, Bartók and Stravinsky were an enormously strong influence on horror film music in general.

Maurice Ravel should be of particular interest to film music fans. Though known mainly for the droning "Bolero" (a work he despised), most of his music is rapturous and highly complex; Ravel is generally acknowledged to have had the greatest command of orchestration of any composer in history. His influence on Hollywood's "Golden Age" is enormous, and remains to this day. Ravel also set a standard for the big fantasy score in *Daphnis et Chloe*, a sensuously colorful ballet set in mythical Greece, scored for large orchestra and chorus. This work will appeal to fans of Miklós Rózsa's *Thief of Bagdad* and Goldsmith's *Legend*. Williams's *The Empire Strikes Back* is itself not without a few references to Ravel (such as the trumpet arpeggios of "Attack Position" and the chorus of "City in the Clouds").

As we look at mostly tonal 20th century music, a number of works by "classical" composers are in fact extracted from film scores. Ralph Vaughan Williams, Sergei Prokofiev and Dmitri Shostakovich all regarded film music as a worthy form of musical expression, and adapted some of their scores into concert works. Prokofiev's influence frequently surfaces in James Horner's music, and Horner fans should investigate such Prokofiev film scores as *Alexander Nevsky*, *Ivan the Terrible* and *Li. Kije*, as well as program-oriented works such as *Romeo and Juliet* and *Peter and the Wolf*. Basil Poledouris has acknowledged some influence of Prokofiev in his work, particularly *Conan*; some of Miklós Rózsa's epic film work is not dissimilar to Prokofiev's, and Rózsa fans should likewise enjoy *Alexander Nevsky*.

To fans of Bernard Herrmann I recommend Ralph Vaughan Williams's *Sinfonia Antartica* (also derived from a film score, that to *Scott of the Antarctic*). Vaughan Williams was an obvious inspiration to Herrmann, and *Antartica's* large, broad texture (and use of a surging cathedral organ in the "Landscape" movement) clearly influenced Herrmann in *Journey to the Center of the Earth* and the broader passages of *Mysterious Island* and *Obsession*. Vaughan Williams's influence on John Williams is also audible. Fans of *Monsignor's* "Gloria" will no doubt enjoy Vaughan Williams's similarly epic choral work "Toward the Unknown Region." If the English pastoral style of John Williams's *Jane Eyre* is more to your taste, investigate Vaughan Williams's "Fantasia on Greensleeves," "Variation on a Theme by Thomas Tallis" or "The Lark Ascending."

French composer Claude Debussy was also somewhat formative in Herrmann's style. Note how the opening woodwind chords of the last movement of "La Mer" echo in Herrmann's *Obsession*. The opening of Debussy's "Three Nocturnes" was itself quoted by James Horner in *The Land Before Time* ("Sharptooth and the Earthquake"). Debussy's flowing, often ethereal music (a style generally referred to as "Impressionism") has been an influence on a great many composers who write for films, including... well, just about everyone from Franz Waxman to Vangelis. Recommended: "La Mer," "Trois Nocturnes," "Prelude to the Afternoon of a Faun."

If the contemporary sound of *Altered States* is more your style, I would put you onto John Corigliano's Clarinet Concerto, an atonal but exhilarating work in three movements. The first is a virtual roller-coaster ride, not unlike the "Ape Man" sequence from *States*, while the second movement is more along the lines of the composer's melancholy cue for the battle scene in *Revolution*. The resolving movement features some truly amazing writing and antiphonal effects, bringing the work to a dramatic finale. I recommend the New World Records CD with Zubin Mehta, the New York Philharmonic and soloist Stanley Drucker (although the composer prefers the BMG recording by Richard Stoltzman and the London Symphony). (The New World CD also features Samuel Barber's excellent "Third Essay for Orchestra," in case anyone was wondering if he had written anything besides "Adagio for Strings.") Also of interest by Corigliano is his flute concerto, "The Pied Piper Fantasy," an entertaining (if sometimes unfocused) work based on the famous legend. The RCA recording also features the composer's romantic "Voyage for Flute and String Orchestra." James Galway is the soloist.

If *Altered States* is too tame, try Sir Peter Maxwell Davies, a British avant garde composer. The Collins label has recorded many of his works. "Suite from *The Devils*," arranged from his score for Ken Russell's film, is a good crossover from his film to concert work. If avant garde music is too alien, Davies's charming "An Orkney Wedding with Sunrise," first recorded by John Williams and the Boston Pops for the album *Pops Britannia*, should please. *Pops Britannia* also features Percy Grainger's "Molly on the Shore," to which Williams's later paid homage in *Far and Away* ("Blowing Off Steam").

It would be remiss not to mention Aaron Copland, who is generally acknowledged as the father of the "Americana" sound, and of whom Elmer Bernstein is perhaps the most conspicuous descendant. Bernstein first met Copland when he was a teenager and Copland was sufficiently impressed to arrange for Bernstein to study with one of his students. Copland's influence has of course extended to other American composers, particularly Randy Newman in *The Natural* and *Maverick* and Jerry Goldsmith in *Wild Rovers*.

None of this is to assert that composers who score films have simply mined the great works of the past without adding anything. Far from it. Composers are merely influenced by their forebears. John Williams owes certain facets of his style to Korngold, much as Korngold owes to Strauss who owes to Wagner, etc. I will add that I have merely scratched the surface of great orchestral music which abounds. There is plenty more, and hopefully this small sampling will whet the appetite to explore all that is out there. •

Paul MacLean is a veteran of such soundtrack publications as CinemaScore, Movie Music and Soundtrack! P.S. Richard Wagner is pronounced "Vog-ner" (would rhyme with "hog-ner").

SCORE



RATINGS:
5 best
4 really good
3 not as good
2 worse still
1 not fit for porn

Red Sun (Soleil rouge, 1971) • MAURICE JARRE. SLCs-5048, Japan. 13 tracks - 31:57 • Why does every idiot writing in a soundtrack magazine proclaim the music for the movie opening that week "the best score I've heard all year" (i.e. "Waterworld is the best score I've heard all year")? I'm curious as to whether anyone actually believes that, or just wants to sound like a reviewer. For me, *Red Sun* is the best score I've heard all year—and it's just a goofy Maurice Jarre western from 1971.

This Terence Young picture played on HBO every day last summer, starring Charles Bronson as a gunslinger and Toshiro Mifune as a samurai (what else?) who reluctantly team up to track down a bad guy who has gold and a treasured Japanese sword they respectively want. Jarre's main title is a seemingly incompatible mixture of a clip-clopping western beat and related embellishments with an unmistakably Jarre melody—already harmonically peculiar, and possibly being passed off as Japanese—played on what sounds like an ondes martenot! It's a bizarre stylistic potpourri, especially fascinating since so many of today's scores have no style at all. Here's a foreigner, already highly idiosyncratic, trying to do an American western, probably influenced by Morricone as much as Copland, and forced by the subject matter to include nods to Japanese music as well. It's a recipe for wacky fun!

The delight doesn't end there, either. Jarre also writes clearly pentatonic "Japanese music" for Mifune, resonating with his dedication and tradition; several harsh, modernistic pieces in 7/8 and 9/8 meters—very minimalist—for the Comanche Indians; comic, energetic pratfall music for Bronson and Mifune's "spats"; and a beautiful, reflective love theme for Bronson and Ursula Andress (hubba hubba), also showcasing a typically catchy, teetering-on-the-edge Jarre melody, full of half-steps you don't expect but come to like. In the film the score embellishes the alternating moments of drama, humor and confusion; overall, the picture is not entirely successfully, the characters remaining blank caricatures just when they seem to coalesce into nearly-real people, but Jarre serves it well. The main theme alone is an exciting reflection of the film's off-kilter take on the genre. As an album, the score is a well laid-out half-an-hour, beautifully spaced out in its different styles and themes. (Give me a solid half hour over a boring 77 minutes any day.)

Overall, *Red Sun* probably won't be more than a curiosity in Jarre's vast filmography; it's orchestral but shy of the composer's most popular David Lean-epic style. But I sure like it, and thank Hiro Wada at SLC in Japan for bringing it to disc. **3 1/2** —Lukas Kendall

Babe • NIGEL WESTLAKE. Varèse Sarabande VSD-5661. 23 tracks - 39:13 • In a bloated, blockbuster-laden summer of killer whales, pandas and Indians, the finest children's film concerned a common barnyard swine. *Babe* is a wonderful film, full of marvelous visual effects, gorgeous sets and photography and a great voice cast. It's about an adorable piglet who comes to live on the idyllic Hoggett farm, is adopted by a kindly sheepdog, and eventually becomes a champion sheep-pig. Adding to the movie's beautiful storybook atmosphere is Nigel Westlake's delightful score. Westlake adapts the Symphony No. 3 by Saint-Saëns for Babe's theme, first heard in the main title and incorporated throughout. Other classical and popular melodies are used as well, including Lyric piece no. 28 by Greig, Delibes's Pizzicati from *Sylvia* (used for a very funny scene in which Babe is suckered into stealing the farmer's alarm clock) and "Blue Moon" (hilariously warbled by a trio of singing mice). The Symphony No. 3 is further adapted into the song "If I Had Words," sung tenderly by farmer Hoggett (James Cromwell), and sung in a delightful end title rendition by the aforementioned mice. Now the bad news: dialogue from the movie is on almost every track, a jarring distraction. The vocals are wonderful, especially Christine Cavanaugh's gravelly voice-overs for Babe himself, but ruin an otherwise superlative score. Westlake's music deserves a 4, but Varèse's grab-bag presentation drags it down to a **2 1/2** —Robert "Dialogue stinks!" Knaus

Voyages: The Film Music Journeys of Alan Silvestri. Varèse Sarabande VSD-5641. 14 tracks - 69:38 • This is a showcasing of composer Alan Silvestri's broad talent in film music; unfortunately, it's not much else. Every track has been released before with the exception of *Romancing the Stone* (end credits) and the 19-second Silver Pictures Logo. *Romancing the Stone* is nice, but repetitive and tedious—more akin to *CHiPs* than *Back to the Future*. Most tracks are from existing Varèse original soundtrack albums: the horrible Denzel Washington film *Ricochet*; Jim Cameron's underwater epic *The Abyss*; Sam Raimi's homage to spaghetti westerns, *The Quick and the Dead*; the Macaulay-mypopularity-is-descending-Culkin kiddie film *Richie Rich*; the all-synclavier *Clan of the Cave Bear*; Robert Zemeckis's underrated *Death Becomes Her*; plus *Father of the Bride*, *Back to the Future III*, *Soapdish* and *Predator 2*. Two longer suites are from re-recorded Varèse compilations: the ubiquitous *Forrest Gump* (conducted by Joel McNeely on Varèse's Hollywood '94) and Zemeckis's wildly imaginative *Who Framed Roger Rabbit?* (conducted by John Scott from *Screen Themes*). This would be a nice item for non-collectors to pick up, since they probably don't own most everything on it already. **2 1/2** —Jonathan Foster

The Usual Suspects • JOHN OTTMAN. Milan 73138-35721-2. 24 tracks - 52:40 • It's always a challenge, scoring film noir. You're dealing with a genre that, by its nature, knows it's full of it. The trick is, the characters themselves rarely know they're full of it, and therefore the music is forced to walk a fine line of helping the story without blowing the surprise. Thankfully, John Ottman's *The Usual Suspects* walks that line perfectly. In what is probably a history-making assignment, Ottman both edited and scored the film. I don't know of any other composer who's done this kind of double duty. The advantages seem clear, in as much as many of a film's timing decisions are the editor's. Like a writer-director, Ottman the composer was able to consult with Ottman the editor without too much trouble. The result is a haunting score that combines deeply orchestral tones with superb melodies. What begins as a simple piano mini-sonata blossoms into a full-blown symphonic wonder that surprises and illuminates. Last year's *StarGate* by David Arnold started with a bang and kept going quite well; by contrast, Ottman begins more modestly, and by the end, he has provided a work of remarkable maturity and restraint, musique noir at its best. There is a mystical quality to his music, tones that are somehow both dark and light, mirroring the film's ability to string together plot points that both clarify and confuse what's happening. Ottman takes his inspiration from the characters more than the action; these people are tough, ballsy, frightened—their hearts are the true noir of the film, and their bravado, greed and, ultimately, foolhardiness live in the music. It will be fascinating to see what John Ottman does in the years to come. **4** —Tony Buchsbaum

Lifetimes/Vivre! (To Live) • ZHAO JIPING. Milan East 74321-21053-2. 9 tracks - 35:07 • This CD contains Zhao Jiping's music for the Chinese film *Houze*, released in the U.S. under the title *To Live*, yet another collaboration with director Zhang Yimou (*Ju Dou*, *Raise the Red Lantern*). Forsaking the pop-symphonic approach of the ever-popular *Farewell My Concubine*, Zhao contributes a quiet, unassuming score that embellishes the heart-wrenching tribulations of a country couple, superbly portrayed by Ge You and Gong Li, during the last 40 years of Chinese history. The main theme consists mainly of a simple, folk-song-ish refrain. Despite its undeniable beauty, the theme is used rather repetitively. The rest of the music is standard-issue synthesizer stuff, so peaceful and pretty that it sometimes sounds sedate. The score signals Zhao's return to the more traditionalist vein of his early compositions for Zhang, but is nothing really new film music-wise. Recommended for those who loved the movie or who go for beautiful melodies à la *Some-where in Time*; not recommended for those looking for a protein-rich, red meat of a score. Credit information

is in French, although the liner notes (including director Zhang's succinct commentary on his film) are in both English and French. **3** —Kyu Hyun Kim

The Hunted • KODO. Tri Star Music WK 67202. 15 tracks - 44:35 • Scoring this lugubrious and pretentious ninja thriller, written and directed by J.F. Lawton (*Pretty Woman*) and starring Christopher Lambert (how does he get these roles?), is Kodo, a Japanese all-percussion band. Liner notes indicate that the band, whose name roughly translates as "Drum Kids," has had some experience in film music before, although this was probably the first time they were asked to provide more than source music. The director obviously wanted something different, but the result is a mixed bag. Kodo's music, performed on Japanese drums of every conceivable size and timbre, as well as a bamboo flute, a shamisen and other traditional instruments, is actually sophisticated and supple. Even though it is entirely percussion-driven, the score is surprisingly articulate in underwriting tension and violence. Unfortunately, it is also disjointed and does not hold together as an integrated aural experience; a number of "chase cues," for example, are more or less interchangeable. Another major problem is the hideously uninspired synthesizer music used in several tracks, including a love theme for the Joan Chen character who gets her head chopped off; it sounds about as exciting as before-the-commercial-break cues from the *Mighty Morphin' Power Rangers* TV show. I appreciate the experimental spirit behind the musical choice, but as a film score CD this leaves more than a little to be desired. It is lavishly produced nonetheless by Tri Star Music, which, its name and logo notwithstanding, does not seem to be a film music label. **2 1/2** —Kyu Hyun Kim

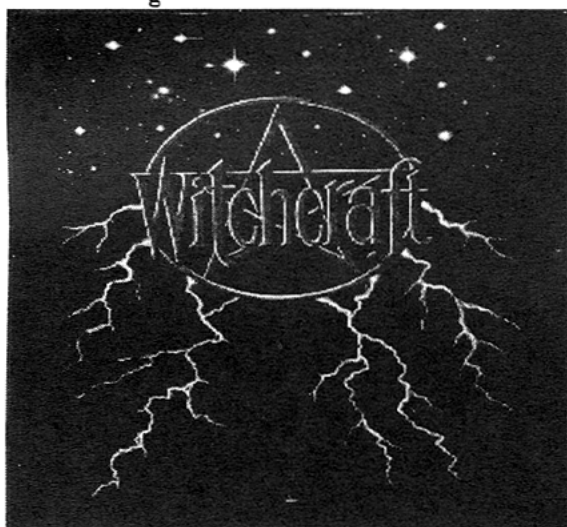
Spotlight On: Manos Hadjidakis (1925-1994) by Dennis Michos

Manos Hadjidakis was one of the most successful Greek film composers, along with Vangelis and Mikis Theodorakis; his sudden death on June 15, 1994 caught everyone by surprise. He scored several successful Greek films in the 1960s and is best known for his collaboration with French director Jules Dassin, but he also wrote many songs and non-soundtrack orchestral works. Here are two recommended CDs, available as Greek imports only (try the specialty shops):

Never on Sunday (1960). Minerva CD 209, Greece. 14 tracks - 34:55 • This is the original score to Jules Dassin's best-known Greek film, *Never on Sunday*, starring Melina Mercouri as a world-wise prostitute who resists being reformed by a stuffy tourist visiting Greece. Hadjidakis makes an appropriate use of bouzouki, a traditional Greek instrument also used in *Zorba the Greek*. Mercouri wonderfully performs the song, "Ta pedia tou pirea," based on Hadjidakis's main theme and the 1960 Oscar winner for Best Song. Most of the music is dramatic, as in "Horos Hasapikos," "Bouzoukia—Hasapiko" and "Erimia" ("Loneliness"); also included are two more songs also by Hadjidakis, but without the warm voice of Mercouri and as a result not as interesting. Liner notes are in Greek, English and French, but the track titles are only in Greek. Sound quality is acceptable for a 1960 movie, even if some distortion does exist. It's not everybody's cup of tea, but if you enjoyed Theodorakis's *Zorba the Greek* and even some parts of Friedhofer's *Boy on a Dolphin*, you'll enjoy this CD too. It certainly deserves a chance as Hadjidakis's most famous score. **3 1/2**

Gioconda's Smile. EMI 045 702432, Greece. 12 tracks - 33:13 • This is a non-soundtrack work Hadjidakis wrote back in 1965, comprised of ten tracks which he defined as ten orchestral pieces in a similar mood. According to the liner notes (by the composer himself, in Greek), Hadjidakis took inspiration from watching a lonely old woman walk around the crowded Fifth Avenue in New York during an autumnal Sunday evening. The orchestra is small but the music is rich and full of intimate melodies. Most of the tracks are lyrical and soft but some are surprisingly powerful, such as "When the Clouds Come" and "Dance with My Shadow." All in all it is a perfect example of a distinctive and delicate evocation of emotions with melodies that are both sad and joyful at the same time. Once again the sound quality is more than acceptable for this 1965 original recording. The CD also includes two bonus tracks which are by Hadjidakis but have nothing to do with the rest of the disc. Overall, *Gioconda's Smile* is an enjoyable listening experience. **4**

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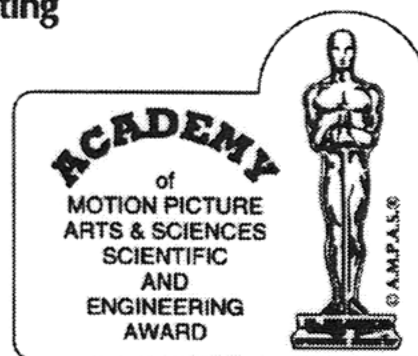
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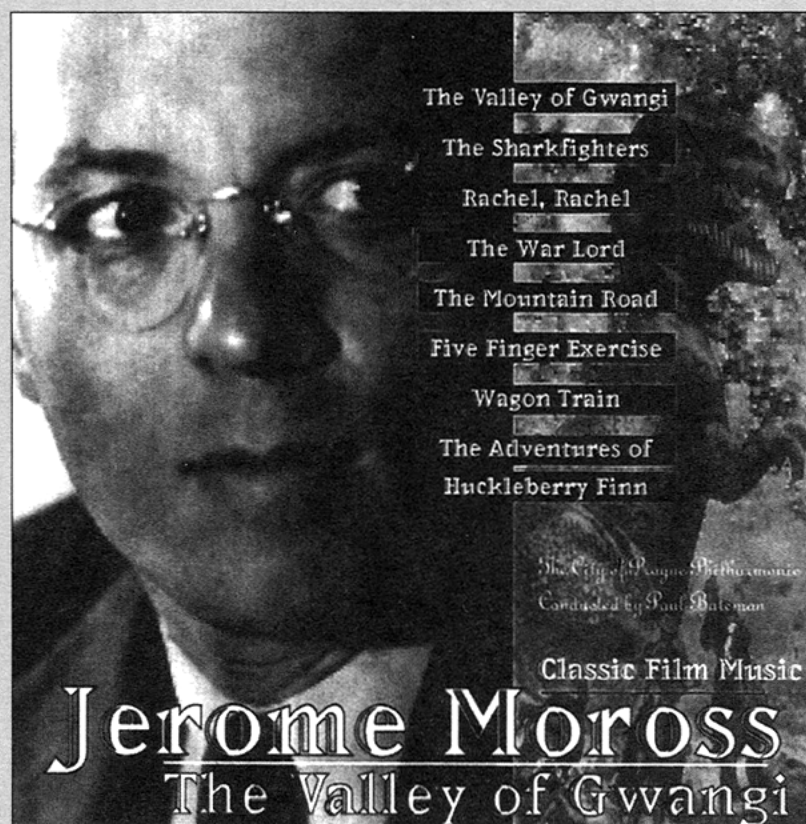


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